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... I take my
Pen in hand ...

East Goes West

Dear Mr. Shepherd:

I wish to thank you for the nice layout for my article on "Intonation" which was published in The SCHOOL MUSICIAN for February.

Could I call your attention to one typographical error which crept in through mistake. On the sub-heading, there is spelled *Southwestern* instead of *Southeastern* Louisiana College. Louisiana happens to have a Southwestern Louisiana Institute at Lafayette, La. and Southeastern Louisiana College at Hammond. The two are often confused even in our own state and officials of both educational institutions are endeavoring to clear up the confusion. *Ralph R. Pottle, Head, Department of Music, Southeastern Louisiana College, Hammond, Louisiana.*

Mr. Pottle: Now who could it have been,—that wonderfully redeeming philosopher who said: "He who never makes a mistake, never makes anything."—Ed.

Twirlers of the Past

The SCHOOL MUSICIAN:

Being a subscriber to The SCHOOL MUSICIAN, and greatly interested in the articles printed on baton twirling, baton instruction, and flag twirling, I was thinking that an article, or series of articles on the origin and development of baton twirling would be very interesting.

My first interest in baton twirling dates back to the old minstrel days when I was just a school boy. At that time the leading minstrel shows, Al Fields, Lew Dockstader, Guy Brothers, and others always had a star baton twirler with their minstrel bands. It was so flashy an attraction I decided to take it up and learned all I could about it, but at that time the old-time baton twirlers kept the art to themselves. It was not like it is now.

I have letters from a number of the old-time minstrel twirlers, Harry Opel; Fred "Major" Smith, famous for his high throws; Frank Carmen of George Cohan's "Yankee Doodle Band" fame; and others. I am willing to send the contents or any part of this material to you to include in any article you may care to publish on the origin of baton twirling.

For night parades and night outside exhibitions I twirl a double ball fire baton, but do not allow girl baton twirlers to do so. It is too dangerous. I find The SCHOOL MUSICIAN very interesting. *Drum Major J. F. Reilly, 85 Buckman Road, R. D. 3, Rochester, New York.*

Dear Mr. Reilly: Your letter is, itself, so interesting that thirty thousand school band twirlers and "twirlettes" will surely want to read it. But it is rather cruel and inhuman to throw out this bit of promise because a nation of busy school musicians is going to lose a lot of sleep waiting for the big story. Let's have it.—Ed.

Have You Wondered, Too?

The SCHOOL MUSICIAN:

We have some materials for The SCHOOL MUSICIAN including one or two pictures. I plan to send these to you in the near future. Do you want pictures for cuts or would you rather have the cut itself? In either case will the cut or picture be returned when you have used it? We enjoy every issue! May I suggest that we hear more from vocal and orchestra directors and instructors. Our mate-

HERE'S INFORMATION WANTED
BY THE ENEMY!



You've all heard that slogan, "A slip of the lip can sink a ship!" Well, even for teen-age Americans, it goes double nowadays! You may know just the inside dope Schickelgruber and Tojo would be delighted to tune in on.

For instance . . . Your Brother Bill may have let slip when his ship was sailing. Or Dad who works in a war plant, may know all about a vital new weapon. Or Sis who is the Boss's confidential secretary, may know just where all those new planes are going.

See? That's the kind of talk that may go on in your family circle. And I'm here to say, keep it strictly in the family! Little men with large ears are everywhere these days. And one of those Axis monkeys can hear a slip of the lip farther than Cab Calloway can throw a hi-de-ho!

So button it up for the Duration! If you know something, keep it off the air. And if you're simply busting with information—why just get out that sweet Elkhart horn and rip off a little private jam session of your own! It's mighty relievin'.

Yours for Victory,

Elmer the Elk



"LOOK FOR THE ELK IN THE HEART ON THE BELL"

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Pen in Hand, Cont.

rial will give a cross-section of the activities of our department including our wartime program. *Paul O. Helme, Director of Music, New Ulm Public Schools, New Ulm, Minn.*

Dear Mr. Helme: Your letter asks so many common questions in such nice concise form that it should be answered in public.

Send the pictures, not the cuts. They wouldn't be the right size nor the right screen. If you want the cuts we make, after publication, send \$1.00 plus 15 cents postage for each cut,—if more than one is used, which is unlikely. Pictures are rarely returned. It is difficult to give you vocal articles. We are not yet wired for sound. (Bob Hope, please copy.) We are always on the lookout for contributors who can write as well as they vocalize and this is an invitation to all contenders. The columns of *The SCHOOL MUSICIAN* are yawning for you.—Ed.

Before the A. F. of M.

The *SCHOOL MUSICIAN*:

In your February issue, Mr. G. F. Strickling refers to Frederick Neil Innes as the greatest trombone player ever heard in America. I remember Innes and I believe he was without doubt the greatest in his day, but whether or not he equalled or excelled Arthur Pryor I should hesitate to say. Fred Innes was a real old-timer and resigned from Gilmore's Band quite some time before the death of Gilmore in order to organize a band of his own.

I have in my possession a directory published in July, 1877, in which musicians belonging to the Musical Mutual Protective Union were listed alphabetically, and by instruments. Innes was a member of the M.M.P.U. at that time and lived at 58 Fourth Avenue, New York City. He was listed under trombone and euphonium. Jacob Kochkeller, clarinetist of Gilmore's Band, who made many fine arrangements for Gilmore, was treasurer of the Union. There were over 1200 members in the Union, but only six of them saxophone players. Four of these I know were members of Gilmore's Band, including the famous Lefebvre, and probably all six were in the Band.

The M.M.P.U. was not a union such as the A.F.M. of today. It was local and more of a club and clearing house for musicians. There were no organized "name" dance bands and no phones. If a musician was engaged to supply music for a dance or entertainment, he was the "leader" for that engagement regardless of what instrument he played, and received double pay. Having secured the job he went to the Union to select his men. At eleven in the morning the big meeting room in Town Hall on East Fourth Street was like a bee hive and as noisy as the stock exchange on a busy morning. In those days and until the advent of jazz, dance bands played beautiful waltzes such as the Blue Danube, Artists' Life, Skaters, etc.; polkas, two-steps, and other dances, no two of which sounded alike. I could play them all night without tiring. While I have nothing against jazz as such, and in the hands of competent composers, much might be done with it, yet, as it is mostly written after the same pattern and turned out in mass production by Tin Pan Alley for purely commercial reasons, I have been made very weary by its deadly monotony,—too much of anything is plenty. *Edwin J. Freudenvoll, One East Central Avenue, Maywood, N. J.*

Thanks for a most interesting letter. Ed.

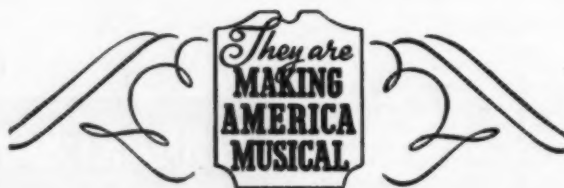
Presenting—



Earl J. Erickson

Musical Director St. Peter, Minnesota, High School

Now in his fourth year at St. Peter, Earl Erickson has one of the most effective music departments in southern Minnesota. Starting with 32 players in both band and orchestra in 1939 the groups have grown to a concert band of 66, a second band of 31 and a beginning class of 39; a first orchestra of 37 and two glee clubs and chorus. All large ensembles have been "A" winners in district competition since Mr. Erickson took over. The band has been doing its bit, playing a series of Victory Concerts, which have been very well attended. Mr. Erickson was educated at Mankato State Teachers College and the Minneapolis College of Music, getting his Masters Degree from the latter school in 1941. His hobbies are golf, fishing and composition. Fourteen original compositions have been published and several new woodwind ensembles are soon to be released including the "Scherzo" which was played at the Schmitt Music Clinic in Minneapolis last fall.



The School Musician

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I Teach MUSIC to These JAPANESE

By Tad Hascall

Director of Instrumental Music at the Granada Project Schools
Amache, Colorado

● BEFORE ME SAT A CLEAN LITTLE LAD staring soberly at the clarinet in his lap. He was about twelve or thirteen years old and in the seventh grade. Because some of his ancestors had been born in Japan, this boy was sitting here in the "band-room" of the Japanese Relocation Center Schools at Amache, Colorado.

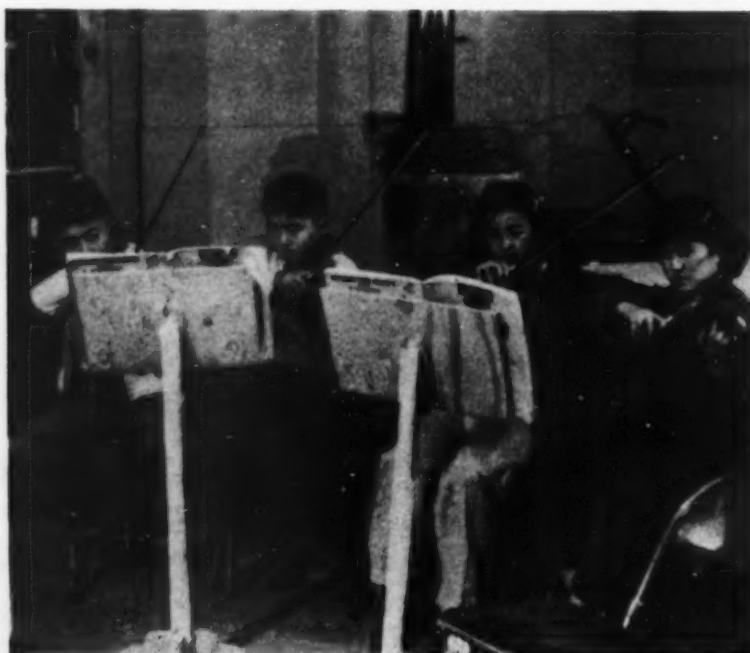
"It seems you are having a little difficulty with your horn," I began. "You have had the horn now about three weeks and most of the kids in your class are advancing faster than you are; they are beginning to pull away from you."

He replied by squirming in his chair.

I looked the horn over, blew it, adjusted the reed and handed it back to him. "Let's hear you play this little tune," I said, opening the text and pointing.

He tried.

I talked to him a little while about his interests here in the center, about



What this and other photographs may lack in professional detail is more than compensated by the charm and sincerity of these little Japanese students. These four are grade school beginners under the direction of Mr. Hascall, Instrumental Music Instructor at Amache, Colorado. This quartet rehearsal is taking place in the Band Room which is heated by the Government issue coal stove shown in the rear.



The amateur photographer registered for you this little corner section of the Senior High School Orchestra in rehearsal in the Band Room. These boys and girls are talented, but more emphatically, they are equipped with a perseverance and determination to succeed and these qualities prove most important and helpful in Mr. Hascall's work as teacher and director.

his pals, and why he had chosen the clarinet with which to begin his instrumental music career. I ended by hinting that maybe he should try another horn or the drum.

This time he replied by blinking away the tears and swallowing hard.

Just then we were interrupted by a visitor. When I returned to the boy's problem a few minutes later, he had almost mastered the tears and was all set for me.

"Please, Mr. Hascall, I like the clarinet. May I just keep it another week and try a little harder?"

He was not bitter because his family

no longer had any source of income whereas they could buy him a horn. He was not angry, not disheartened. He just wanted to "try a little harder."

This lad is typical of the students I am teaching. They are all clean, neatly dressed, well behaved youngsters. Their interest in instrumental music is astounding; they all want to "try a little harder."

There are several explanations of this wholesome feeling. One is that they all seem to have the characteristic of doing a thing well or not at all. Then, too, this is the first time that most of these youngsters have been

encouraged to participate in instrumental music since they have all come from schools on the west coast where their race has been decidedly in the minority. But the attitude is more permanent than that of a child with a newly found toy. Their music is gradually becoming a part of their regular life. Instead of "coking," dancing, and the scores of other things many children engage in after school, these kids go home to their barracks and play their horns. This is one of their forms of recreation. They are obviously living and enjoying music.

If we could place youngsters with this sort of solid interest in the average public school, a high-powered music department could surely be produced. Our situation in the Amache schools at the Granada Project differs somewhat from the average public schools, however.

Six months ago there was no Amache, Colorado. There was nothing here but cactus and eastern Colorado prairie. Today it is a town of approximately 7,600 inhabitants; Japanese and Japanese-Americans who have been evacuated from the west coast. Amache is located seventeen miles east of Lamar, Colorado, in the southeastern part of the state. The whole project is under the direction of the War Relocation Authority, an agency of the United States Government.

A quick glance at this town reminds one of an Army camp. Amache is made up of one-story barracks laid off in blocks with one larger building in the center which houses the laundries,



Initial flag raising ceremony attended by the 1700 students at Amache. The photograph reveals in the background the army-like barracks in which these Japanese-Americans are quartered. These barracks are typical of the entire city.

mess halls, and lavatories. A recreation hall is at the end of each block. It is in one of these blocks that the three Amache schools are located. The Elementary, the Junior High, and the Senior High schools, with a total enrollment of about 1700 children, are squeezed into twelve barracks (six

rooms in each), a mess-hall building, and three recreation halls. The instrumental music department serves about 200 of these students and 45 night school adults in one of the "large" rooms of the barracks. It measures 20x24 feet!

The other day one of the band fellows was showing me a picture of the school building that he attended a year ago; a beautiful, large California school. Another lad has, on occasions, commented to me regarding the modernistic room that accommodated the seventy-piece high school band that he played with last year. Now these boys, and others like them, are all practicing diligently in one room of a barrack that was originally designed for living quarters. The only furnishings in our bandroom that are not home-made are the chairs, the Government Issue coal stove, and a piano.

We sometimes wonder what our students' ideas are concerning this new environment; students who were born in this country and are citizens of the United States just as you and I. It is hard to get them to express their feelings in words but their attitude is not the bitter one that you might expect.

In our department is George Kubota, a Japanese-American teacher who majored in clarinet and received his degree at San Jose State College. He told me about his ideas regarding this situation which aptly expresses the feelings of all the people I am working with. He said, "Of course, I would rather be in the Army or 'outside' doing some vital work, but if I can better serve the war effort and help to bring about victory by staying here, then I am going to try to be happy about it." If you could know George like I know him, you could not doubt his sincerity.

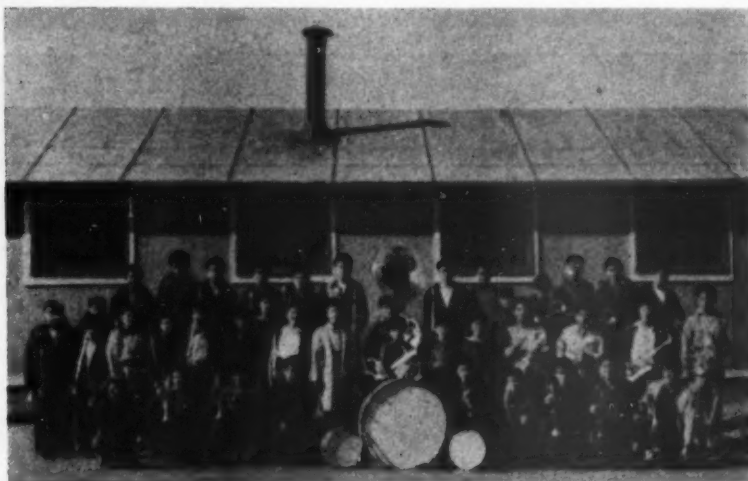


Tad Hascall has one of the most interesting band directing and orchestra conducting jobs in America today. His story here is published with the approval of Amache and Washington officials. Mr. Hascall was School Bandmaster at Limon, Colorado, immediately before taking his post at Amache on January 1, 1943, as "Director of Instrumental Music." For three years at Gilman, Colorado (1938-41) he worked similarly with underprivileged children, about 70 per cent of whom were of Mexican ancestry. At Eads, Colorado, his band placed First Division in Marching and Maneuvering at the State contest. He received his Bachelor of Music Education degree, Cum Laude, from the University of Colorado in 1941.

Paul Higaki, a trombone major, and Tom Hotturi, who has repaired instruments for fifteen years, also help in the instrumental music department. All of these men receive the maximum wage for evacuees, nineteen dollars a month!

In addition to making the teacher's desk, the bookcases, the instrument cabinets, and the music stands, Mr. Hotturi's job is to keep all of the instruments that are owned by the WRA

(Turn to page 21)



This is the Amache Junior High School Band of Japanese-American children located at the War Relocation Camp.



These important personages are left to right, Colonel Lucas V. Beau, Jr., commander, SBADCA; Sgt. John T. Boudreau, bandmaster, 370th Army Air Forces Band and composer of "Desert Romance"; and Major Carlisle B. Burdette, executive officer and commanding officer of the band.

*Our High Schools and Colleges
Supplied the Talent for this Super*

370th Army Air Forces Band

S. B. A. D. San Bernardino, California

By PFC Kelita J. Shugart
370th Army Air Forces Band,

● IF YOU ARE FROM ANY ONE OF TWENTY DIFFERENT HIGH SCHOOLS or colleges in the United States, members of your school alumni are in the 370th Army Air Forces Band stationed at the San Bernardino Army Air Field, San Bernardino, California.

Numbered among musicians in the band are five school instructors: Technical Sergeant John T. Boudreau, band-

master, well known in civilian life as conductor of the famous "Loyola Lyons" at Loyola University in California and the "Trojan Band" of the University of Southern California in Los Angeles; Private Charles Dana (trumpet), former band instructor at the Pasadena High School; Private Joseph Landon (violin), supervisor of music in the San Bernardino Schools; Private Mervin Snyder (french horn), music instructor from Pomona College; and Private Dave Rosenthal, former instructor of music at Beaumont High School, California.

School music training is very essential in qualifying musicians for military bands. For example, Sergeant Boudreau in organizing the 370th Band, set the highest possible standard by not only conducting personal interviews with every member of the band, but also by outlining a program of examinations and auditions designed to prove the talent and schooling of every enlistee. Because of this, the 370th Band includes only the finest musicians. To name the famous bands



This is the Dance Band contingent of the 370th Army Air Forces Band. George Beebe is the loquacious drummer

20 years of instrumental instruction in our public schools is today paying its big dividends in Army, Navy and civilian morale. School bands are participating in every gesture of the Victory effort. Music has proved itself a wartime essential plus.

from which they came would be to call the roll of the country's outstanding musical organizations. From Ray Noble, Andre Kostelanetz, Benny Goodman, Artie Shaw, Victor Young, to John Scott Trotter, Frede Grofe, Paul Whiteman, Skinnæ Ennis and Ossie Nelson, more than forty famous name bands are represented. NBC, CBS, and Mutual radio shows were made famous by these men. Hollywood's motion picture studios gave the 370th several of their finest musicians and many great symphony orchestras released their best artists to this band.

Several musicians in the band are graduates from America's famous Curtis Institute of Music. Public schools formerly attended by the band's musicians include many about which you have already read in *THE SCHOOL MUSICIAN*: Monrovia, Inglewood, San Diego, Hollywood, Los Angeles, Long Beach, and El Monte high schools; Pasadena Junior College and Los Angeles City College.

Commenting on the importance of music training and its relation to bands of the Army Air Forces, Sergeant John T. Boudreau said: "The United States Army Air Forces have some of the finest bands in service.



The 370th Army Air Forces Band on the stage at Loyola University. Sgt. John T. Boudreau, bandmaster.

The quality of musicianship in these bands is the result of years of training and study. No small part of the credit of this competency on the part of Air Force musicians goes to the public schools. In every music classroom there are students who some day will take their place in professional bands and orchestras. Not until that time will they fully appreciate the marvelous advantages of the music education offered by our free American school system.

"During my years of teaching both at the University of Southern California and Loyola, I discovered that in spite of the diligent work students do while learning, the full understanding of why they are doing it is not known until they have entered into the field of professional music. The actual use of music in the entertainment of others, is something extremely difficult to teach. Personally, I believe everyone learns the importance of musical entertainment best through experience. In the 370th Army Air Forces Band, we are constantly on the alert to ascertain the type of entertainment servicemen like best. We have received very interesting results too. Our arranging department is

busy writing and arranging music to fit military moods. Our job is to build morale. A band is the most practical means of doing this important job."

Aside from entertaining the men at the San Bernardino Army Air Field and Depot Control Area Command headquarters, the 370th band plays at many important military ceremonies. Like musicians everywhere, 370th bandmen do their part to help in the sale of war bonds and stamps. From time to time various coast to coast radio networks carry 370th's music to radio listeners throughout the nation.

The 370th Army Air Forces Band is heard at all military functions at the San Bernardino Army Air Field. Prior to their station at the field 370th musicians, like every man in service, completed a routine basic training in rifle drill, school of the soldier, gas mask drill, orientation, first aid, and many other phases of military instruction.

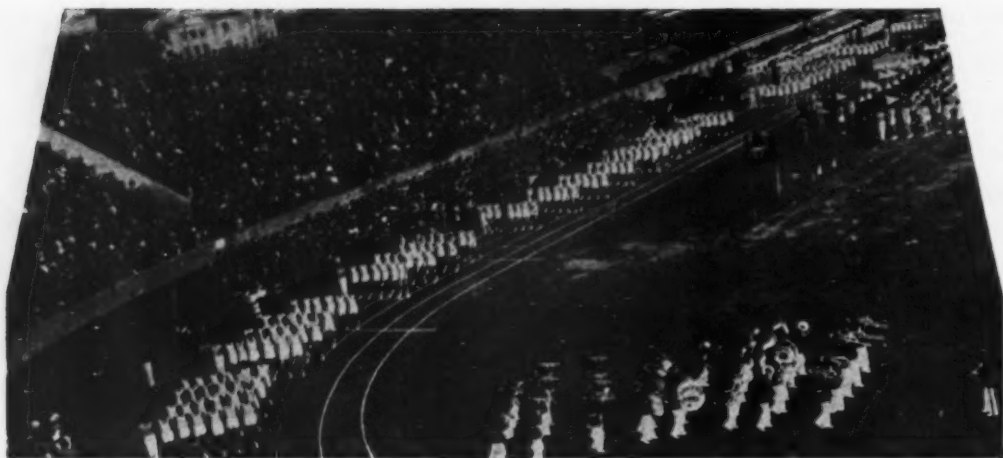
The band is attached to the San Bernardino Air Depot Control Area Command with headquarters at the San Bernardino Army Air Field. The Air Service Command maintains depots on flying fields throughout the nation and on the fighting fronts around the world. Both equipment and aircraft when in need of repairs or maintenance flows upstream to these depots of the Air Service Command.

Within the San Bernardino Air Depot Control Area all subdepots are under the leadership of Colonel Lucas V. Beau, Jr., commander, and Major Carlyle B. Burdette, executive officer. Major Burdette is also commanding officer of the band.

Musicians of the 370th Army Air Forces Band take particular pride in being attached and identified with the important work of the Air Depot branch of the Service Command—United States Army Air Forces.



At this Blue Network Radio Broadcast (coast to coast) Colonel Lucas V. Beau, Jr., and Major Carlyle B. Burdette were guest speakers.



The Ward College Band takes the field during a parade at the close of a track and field meet between the Argentine National Schools.

School Bands of ARGENTINA

Director Ley Tells What the Ward College Band At Buenos Aires Is Doing to Make South America Musical

● IT IS VERY POSSIBLE THAT, IN THE U.S.A., with fixed concert dates, scheduled music festivals, parades, and contests of various kinds that keep interest continually high, many of you

By Harry W. Ley
Director The Ward College Band
Buenos Aires, Argentina

have not had to worry too much about a plan encompassing more than the immediate school term. As we are deprived of such music festivals, and being able to appear only on the patriotic programs authorized by the Argentine National Government, we have had to devise a program that will stimulate and keep interest high within our own school.

Ward College is an American school in the City of Buenos Aires, Argentina, in which boys and girls of 26 nationalities are enrolled in the grades between kindergarden and second year junior college. Many of my students speak no English, and as the instruction books in Spanish are far from suitable to fill our needs, it was necessary for me to write and publish a series of books in Spanish for the different instruments. These books are so constructed that the corresponding pages and lessons deal with the same subject matter, and represent approximately the same amount of study and advancement for the respective students, thus greatly simplifying teaching and the recording of progress; however, I am sure that with the great



The Ward College Band was requested to lead a parade of 8,000 athletes during a large concentration celebrating Uruguay's "National Sport Day." This picture was taken in Montevideo's famous "Centenario Stadium." The parade lasted well over an hour and over 80,000 people filled the Stadium before the last athlete reached his place.

wealth and variety of instruction books in the States, many might be selected that could be used advantageously for our type of long term program.

Allow me to reminisce a moment, as the comparison of past experiences often show many similarities in band development. Upon my arrival in Bs. As. in 1935, I found a band of 9 disheartened students who had been loyal to the organization although they had been leaderless for several months. 1936 brought our membership to a total of 52 for the year. In 1937 the band obtained new uniforms. 1938 found the band becoming very popular throughout the English speaking community. 1939 to 1942 gave us a band enrollment that has been constantly well above the 100 mark.

You have all heard sad stories of discontent among band students, of directors being accused of favoritism, of gifted students becoming lazy after reaching first chair, of difficulties in selecting honor groups, etc. If is not enough to place Johnny in the 12th chair of the clarinet section and tell him to try to play his part during the three weekly band rehearsals, nor is it enough to tell him that when he can play "Stars and Stripes Forever" he will have a Solo position in the Concert Band. What Johnny really wants is to advance, to make rapid advancement, and to be able to compare that progress with the progress of his fellow bandmen. The program that I will outline for you gives Johnny just the chance that he has wanted, and to a great extent eliminates the forementioned disagreeable situations. This program is not just a make-shift set of rules and regulations that have been quickly drawn up for experimental purposes, but is the final workable results (after many trials and errors) obtained during the past five years.

It all started very simply with the division of the band into two groups,



The Ward College Band marches down Avenida July 18th in the City of Montevideo, Uruguay.

the First Band for advanced students and the Second Band for beginners. This first division was made upon actual reading ability and the names were placed on a chart in the band room. Today that chart has greatly increased in size and has taken on a rather complex appearance, but it continues to keep its great simplicity for reading, and for the notation of each student's progress over a period of years. Below I will submit a cross section of our plan (as it will be used in Ward College during 1943) with the hope that it may help in the solution of some of the many problems that are continually with us in this field of the musical education of youth.

Upon enrollment, the name of the student is placed on the chart. The first lessons which correspond to "C" Band are very simple, including rudiments of music, care of the instrument, easy exercises on tone production, and little melodies. These re-

quirements must be successfully passed before the student is permitted to attend rehearsals of the Beginners Band. The requirements for "B" Band are along the same line, but more advanced, including many interesting melodies. The lessons for "A" Band are exercises in rhythm, scales and technique studies that will give the student a good foundation in the various types of music and prepare him for entrance to the Varsity Band. The easy instructive requirements of "C" encourage; the popular and interesting melodies of "B" hold interest, while the anticipation of reaching the Varsity Band makes the study of exercises and scales pleasant.

For each lesson completed the student receives a mark on the chart. To simplify marking and reading we use the No. 1 for the month of January, No. 2 for February, No. 3 for March, etc., so at a glance one may see the rating of each student and the amount of progress made each month.

In reading the chart you may see that John Smith (No. 1), enrolled in March, 1941. That he is a very outstanding student for he has reached the Varsity Band in 3 months, but then he hit a very definite slump and passed only 2 pages during the next 4 months. In October he began to work again and secured his uniform before the end of the school year. (In the southern hemisphere our school year extends from the first of March until the end of November.) During 1942 his progress is more consistent, completing at least one lesson per month. On the other hand let us take a look at the record of Tom Jones (No. 2). Tom also enrolled in March of 1941, but has quite a different story.

(Turn to page 25)



Organized a year ago by Mr. Ley, this is the first and only all girl band in Argentina and possibly in the whole of South America. "The teaching of band instruments to young ladies in this country," writes Mr. Ley, "is an experiment that has worked out with astonishing results and I am counting on this band to play a very important part in the furtherance of modern band music in Argentina."

INTONATION

Difficulties in

Soft VOICED Bands

By Ralph R. Pottle, Ph.D.

Head, Department of Music

Southeastern Louisiana College, Hammond, Louisiana

The Second of a
Series of Articles
on Intonation

● RECENTLY THIS WRITER OFFERED SOME IDEAS on tuning the band for actual concert situations in contrast to usual rehearsal procedures. This month, he takes up the discussion from another viewpoint, that of training for better tuning and intonation. In fact, this article reviews, briefly, some of the specific intonation difficulties likely to ensue when training the band to play *planissimo* only as suggested by some of our service manuals distributed on a nationwide basis.¹ The advice was couched in such dogmatic terms that there was no possibility of mistaking the implication, i. e., any other method spelled complete failure.

The writer has come to believe that there is no one exclusive approach to the solution of any problem in the field of music. There have been in the past strong disagreements on important phases in various training procedures in music. Witness, for example, masses of evidence which was produced and arguments advanced in support of just intonation as the only feasible plan to make music desirable to our sensitive ears. The great scholar of the past century, Helmholtz, advocated strongly the use of just intonation² while admitting that instrumental music owed its phenomenal progress to the development of the tempered scale.³ Likewise, Llewelyn Lloyd, noted contemporary English author, deplores the modern usage of tempered scalar systems,⁴ as did the

late John Redfield.⁵ On the other hand, Ellis, scholarly translator of Helmholtz, fails to share the viewpoint of the great scientist and, our modern psychologists, after studying the situation, offer convincing evidence in favor of the tempered intonations, with such noted authorities as Ogden⁶ and Mursell⁷ on the affirmative. In reality, to note the results of experimentation carried out by modern investigators⁸ leads one to doubt that just intonation ever carried or that it will carry a serious challenge to the tempered scalar systems, despite former violent assertions made to the contrary by its devotees.

Thus it behooves us to view with a bit of skepticism exclusive methods or systems, at least until they have passed through the period of experimentation. This philosophy could apply, as well, to the recent advocacy of training the band to play *planissimo* as the only possible approach to achieving a desirable intonation. That other methods are beginning to be recognized for their expediency is borne out by the fact that the former positiveness of the statements was tempered somewhat for the 1942 publications and the statements were omitted entirely in the 1943 manual. Nevertheless, the soft-voiced band movement was justified if it did nothing more than to focus interest and bring emphasis to bear upon intonation. A short review of some of the difficulties which brought about the nationwide suggestion seems desirable.

In order to obtain reliable data on pitch variations between soft and loud tones, the writer made 138 measures of the pitch of tones on wind instruments when played in the manner of a gradual crescendo from *planissimo* to *fortissimo*. The effects on pitch of the change in loudness from *planissimo* to *fortissimo* were measured carefully by the aid of a chromatic stroboscope and recorded on cards provided for the purpose.

The data obtained from these measures indicate considerable deviation in frequency as a result of variation in loudness of the tones played on wind instruments. In several cases the amount of change was in excess of a quarter or a half step or semitone. Still more significant than the amount of variation, however, was the fact that the effect on the pitch of tones on reed and brass instruments was opposite. Without exception, the tones from single reed instruments showed a reduction in frequency level as loudness was increased. In contrast, the tones on flutes and brass instruments showed an increase in frequency in eighty-eight out of ninety measures and remained constant in two of the tests. The tones on the flute and the piccolo showed a greater increase in frequency level than those of any other grouping of instruments.

To point out some individual measures, the clarinet flattened, in one instance, by twenty-five cents (a quarter of a semitone) and in eight additional measures by amounts represented by twenty cents or more. In contradistinction to this showing, the frequency value of tones on flutes increased (meaning the tones sharpened), in five tests, by amounts exceeding a quarter of a semitone, and in five additional measures two of which

1. *School Music Competition - Festivals Manual* (Chicago: National School Band Association, 1940), 11.

2. Herman L. F. Helmholtz, *On Sensations of Tone*, translated by Alexander Ellis (4th Ed.; New York: Longmans, Green and Company, 1912), p. 319.

3. *Ibid.*, p. 326.

4. Llewelyn S. Lloyd, *The Musical Ear* (New York: Oxford University Press, 1940), p. 6.

5. John Redfield, *Music a Science and an Art* (New York: Alfred A. Knopf, 1928), p. 189.

6. Robert Morris Ogden, *Hearing* (New York: Harcourt, Brace, and Company, 1924), p. 195.

7. James L. Mursell, *The Psychology of Music* (New York: W. W. Norton and Company, 1937), p. 131.

8. Paul C. Greene, "Violin Intonation," *Journal of the Acoustical Society of America*, IX, No. 1 (June, 1937), 42-44.

were on piccolo, they showed an increase equal exactly to a quarter of a semitone. The cup mouthpiece wind instruments sharpened also, showing deviations in pitch due to increased loudness as wide as twenty-five cents in the case of the BB flat Sousaphones and twenty-three cents in one measure on the French horn, with other measures showing smaller deviations.

To sum up, it was found in forty-eight tests that single reed instruments flattened by amounts represented by a mean of 14.92 cents, the tones of the B flat clarinets showing a reduction in their frequency value of 15.37 cents. On the other hand, the tones on the flutes and the piccolos sharpened by a mean of 24.4 cents. Likewise, tones on cup mouthpiece instruments revealed an increase in frequency values by amounts represented by a mean of 9.80 cents, the cornets showing a mean rise of 8.20 cents and the BB flat Sousaphones a rise the mean of which was 12.20 cents.

The practical value of these data, representing a deviation in the frequency value of tones caused by intensity variation, is that they indicate a strong tendency for the tones on the various instruments, which are affected in opposite directions, to pull apart thus creating a "pitch gap" the breadth of whose span is dependent upon the degree of variation in loudness. This gives rise to the creation of an intonation problem at each point where a variation in the loudness of tones is indicated and observed by the players.

No doubt, the development of soft voiced bands on a nationwide scale was an effort to improve intonation through the practice of refraining from these deviations in loudness thus avoiding the consequent pitch variations. Playing softly also encouraged listening on the part of individual players, offering opportunity for correction of out-of-tune tones. Likewise, participation in competition festivals helped directors to be increasingly aware of intonation difficulties through the wisdom of designating "intonation" as one of the seven major points of adjudication.

While these developments have helped bandmen to be more vigilant regarding intonation, the data herein presented indicate that the practice of training and tuning the ensemble to a soft degree of intensity really increases the problem of maintaining a satisfactory ensemble intonation. This is obvious because when loudness is increased, as it must be many times in the normal interpretation of band literature, the full effect of the resultant pitch fluctuations is felt. The softer the point of intensity at which the en-



Mr. Pottle

semble is trained and tuned, the greater the disparity in pitch between reeds and brass wind instruments during loud passages.

Consequently, the solution to this particular phase of the intonation problem lies, apparently, not in tuning and playing pianissimo only, as advised, but (1) in tuning, training, and playing from a starting point of MF or moderately loud, thus allowing variation in intensity in either direction with approximately half the consequent error of intonation; (2) in band members being apprised, in advance of the tendency toward frequency deviations as intensity is varied; and (3) in vigilance on the part of individual players to adjust the pitch of tones to reciprocate for any discrepancy caused by variation in loudness.

To conclude, the writer is in hearty

accord with the movement to encourage and perpetuate the competition festival and clinic developments which did so much for instrumental and vocal music previous to the war. Observing the work of neighbor directors, hearing their musical organizations perform in and out of competition, and discussing mutual problems in open forum have combined to bring school music to a degree of development which has amazed even its most ardent enthusiasts. Intonation is only one of the various aspects which have come to light as major problems in instrumental school organizations. As with other phases of instrumental music, it has shown improvement and will continue to improve as it receives further study. To that end, this series of articles is devoted.

COMING

"JUST, PYTHAGOREAN, AND TEMPERED INTONATION."

Memories of ARTHUR PRYOR and His Band

By Curtis H. Larkin, Long Branch, N. J.

● ONE OF MY MOST ENJOYABLE MEMORIES is that of my personal friendship with Simone Mantia, Pryor's assistant conductor and euphonium soloist for many years. Mantia is easily the greatest euphonium (double-bell baritone) virtuoso of all time. There is absolutely no doubt about it. In 1934 he played with Pryor's Band for the last time. I have heard Simone play his own arrangements and variations of such famous songs as "Auld Lang Syne," "Annie Laurie," "Old Black Joe," "Swanee River," etc. How often have I remarked to numerous friends: "Mantia can play tricks on his big euphonium that the majority of cornetists could never perform during a lifetime." Today, at the age of 68, Mantia is still active and as magnificent a player as ever. For many years now he has been solo trombonist with the Metropolitan Opera Orchestra, and has been the manager of the personnel for several seasons.

Trombone players will appreciate an anecdote concerning Mantia. It seems that in one of the grand operas the orchestral parts for the trombones are so difficult that the players use the old-fashioned valve (piston) trombones instead of the usual slide models. But Mantia's skill is so great that he has always refused to shift over to the valved instrument. I believe that he is the only man who is able to achieve this feat. Simone was soloist in 1940 with the N. Y. World's Fair Band under the leadership of Captain Eugene La Barre, formerly cornet virtuoso with John Philip Sousa. In 1900 both Mantia and Pryor, also Herbert L. Clarke and the late Walter B. Rogers, another celebrated cornetist, were all members of the 65-piece Sousa's Band which played all that summer at the Paris, France, Exposition.

The most touching incident which I

Part 2

ever heard concerning Mantia was told to me personally by a New York lady who was our mutual friend. Many years ago the U. S. Marine Band gave an evening concert in the Auditorium at Ocean Grove nearby Asbury Park. Since no matinee concert was played, several members of the Government band went over to Asbury Park that afternoon to hear Pryor's Band. Some of them asked Mr. Pryor to allow Mantia to play one of his great euphonium solos, as they had not heard him previously. Mantia obliged with one of his most brilliant performances. My friend sat directly behind two U. S. Marine bandsmen, one of whom was Ollie Frey, former euphonium soloist with that organization. While the audience was applauding Simone's marvelous playing, the lady saw Frey turn toward his comrade and heard him remark: "They call me an artist; but I'd give half my life, if I could play like that."

Back in 1926 I was conversing with a friend, a violinist, who also knew Pryor. We were chatting a bit about famous bandsmen, and he told me the



This may be one of the latest photographs made of the great bandmaster as he directed his own world-famed band at the age of 71 in the last concert but one, at Asbury Park, ere he died, on June 18, 1942.

following story. He was at Pryor's home one day while the bandmaster was playing a few exercises on his old trombone. Pryor accidentally happened to blow two separate notes simultaneously. My friend asked him to play the four chord notes, B_♭, D, F, and B_♭, at once. Pryor replied: "I can't do that nowadays." The violinist was insistent. "Go on, you can do it; I know you can." For fully 15 minutes Arthur kept working his lips on the mouthpiece. Soon the third note was heard. In another moment the feat was at last accomplished, the four notes of the chord standing out clearly, as though a quartette of trombonists were playing. I can well believe this: for I myself was at the late Frank Holton's band instrument factory in Chicago in 1918, while Herbert L. Clarke was employed there in a business capacity. Dr. Clarke escorted me through the entire plant. When we reached his own quarters I saw a special cornet on a table which bore a tag with Clarke's name upon it. I remarked that I had heard Ernst Albert Couturier, manufacturer of the famous "conical bore" band instruments, demonstrate Holton cornets at Scranton in 1911, displaying a range of six octaves, from two octaves below pedal G to the G above the C which is an octave above ordinary high C. Couturier had played a melody, blowing three distinct separate notes at the same time. Without saying a word, Clarke picked up his cornet and he, too, sounded three notes as easily as did Couturier. Furthermore Clarke performed a trick which I have never heard before or since. He told me that if he so desired, he could hold a tone for 10 minutes without a break. Sure enough, while blowing, I saw him inhaling air through the corners of his lips while never ceasing to press firmly and blow against the center.

Yes, I know this sounds impossible, but I was there and heard it for myself.

Arthur Pryor lent his enthusiasm to one political campaign when, in 1933, he ran for Freeholder of Monmouth County, N. J., on the Democratic ticket. His adventure in politics was successful as he was swept into office and served one term, keeping his promise to "enter and leave political life an honest man."

Jazz, "a parasite of music" that resulted in the distortion of many of the classics, did not "live by itself," so it had no place in the Pryor routine. Jazz was all right for dancing, said Pryor, but he believed that there were enough persons who appreciated good music. "So, I always adhered to it, and I have always had a capacity house," was Pryor's summing up of the subject.

Over Memorial Day (1942) week-end, Mr. Pryor proved to large audiences on the Asbury Park boardwalk that he was still the world's master band leader as he rekindled memories with concerts by his reorganized band. On June 16th he suffered a stroke and remained in a coma until death came, Thursday, June 18th.

Quite a few of Pryor's veterans were present at the maestro's funeral. I was also present and overheard several of the oldtimers chatting over the good old days. Pryor's own beautiful "After Sunset" was played on the organ during the services. Some years ago Charles Thetford, the clarinetist, conducted a band concert with a band of 100 players, including 65 clarinetists. Arthur Pryor was on hand. Just before playing "After Sunset" Charley requested his beloved leader to direct the band in this lovely air. "No," said Pryor, "this time I want to hear it, not lead it myself." At its conclusion Pryor remarked that it had never before sounded so beautiful to him. In connection with this incident Thetford related how some years ago Arturo Toscanini heard a European band play "After Sunset" for the first time. Toscanini was so impressed with the beauty of this air that he at once wrote a letter to Pryor, asking the bandmaster to collaborate with him in the composition of a grand opera; for he was convinced that Arthur was indeed capable of such a task.

I find myself wondering occasionally whether or not Pryor composed his own great marches in the manner described by Sousa in referring to his (Sousa's) own. Wrote Sousa: "How these marches come, I cannot tell; they are an utter mystery to me. I shut my eyes and in my mind I see troops marching, flags waving. I hear bands playing; and then a new melody begins



This is the late Arthur Pryor as he appeared at 23. Although still a youthful trombonist he already displays two medals for virtuosity.

to assume form." Perhaps Pryor had similar experiences—who knows? But if you will listen closely to the Pryor marches, you may recognize the fact that they have their own unmistakable "flavor" the same as do those of the great "March King," the world's master march writer.

About 8 or 9 years ago I wrote to Mr. Pryor for some information. In his reply I recall that he wrote an additional sideline: "I played 8,000 trombone solos while I was with Sousa's Band." Recent newspaper notices state that the total was 10,000. Even so, assuming that he averaged two concerts daily, 300 days yearly for 10 years, the total comes to 6,000, not including encores. Quite a busy trombonist!

Burt L. Smith, himself a trombonist of world-wide reputation, was outspoken in his declaration of Pryor's greatness. Said he: "Pryor was a magnificent conductor. He was a musician through and through—nobody could get away with anything in his band. He was the greatest of them all, a better musician than Sousa." These words were uttered in my hearing at Trinity Church in Asbury Park during

the funeral service. Although this is the individual estimation of Pryor as given by one man, nevertheless it is true that Arturo Toscanini's estimate of Pryor's ability as a composer of what is termed "serious music" is sufficient praise for any artist.

It was at Asbury Park where one of the most famous Pryor compositions—in a portfolio of 250—was originated and written. It was the Royal March, "Queen Titania," composed especially for the once famous Asbury Park Baby Parade. When Pryor's Asbury Park career began in 1904, he had a second band that played at Royal Palm Park, Miami, Florida, and he conducted the Pryor Conservatory at Hialeah in that State, at the same time pioneering in band phonograph recordings.

Writes Dr. Herbert L. Clarke: "Arthur Pryor was among the greatest exponents of the trombone that ever lived, proving this by his wonderful work, playing before the most critical of audiences, on the several tours made by Mr. Sousa all over Europe. Mr. Pryor composed and arranged all his programmed solos; most remarkable solos for technic and intervals in all

(Turn to page 32)

A Song by Schubert

By Esther Charlotte Smith
Instructor of Music, Radcliffe Public School
Radcliffe, Iowa

● THE RUSTLINGS OF THE AUDIENCE GRADUALLY SUBSIDED and the judge reached for a fresh ballot as the platform manager announced, "Event 9. Class B-C. Contestant Number 4."

Back in the wings Miss Masters gave the trembling girl an encouraging pat, adjusted her own eyeglasses, and followed the soloist onto the big stage of Blue Lake high school. She held her short, heavy figure as erect as possible, her conservative black suit fitting smoothly into the effect of unobtrusiveness as she walked briskly to the open grand piano.

"An accompanist is just part of the background. You have to pretend he hardly exists," she always told her singers. "Don't worry if you make a mistake; I'll pull you out of it somehow. But after you start singing, for Heaven's sake, don't look at me."

Was Jean standing in the proper spot where her high, light, childish soprano would carry out into the auditorium? Yes, she'd remembered that much. Tense, trembling, trying to conceal her stage fright with a smile, the girl stood facing the audience of rival high school students, who eyed her with a hostile stare.

Hands poised on the keys, Miss Masters waited for the girl's nod, then with a firm, sure touch she began the prelude. The familiar notes sounded startlingly loud in the listening stillness of the room. Whoever built this crate did a poor job with the damper pedal, Sarah thought, as she gradually, almost imperceptibly allowed the soft pedal to tone down the over-harsh reverberations of the opening chords. Here was Jean's cue to begin.

Face set and white, the girl began to sing in a small, strained voice, her shoulders rising with each short, rapid breath. ("Fill your belt when you breathe, child.") Miss Masters hoped there was something in mental telepathy. The pinched quality gradually disappeared; the sweet, small voice flowed uncertainly into the second phrase. ("Get your voice up into the mask, girl. That throaty tone is being chalked down against you on the judge's sheet.") Again Miss Masters

silently coached, her face expressionless, the long arpeggios rippling from her short, plump fingers like the purling of a tiny stream of crystal water.

Out of the tail of her eye she could

see every line of Jean's face and figure. A mysterious, electric flow of thought seemed to pass between them. Sarah sensed everything the girl was about to do before she did it. ("You'd better relax, or you'll flop on this high note that's coming—drop your jaw and just let the tone float out. You've got a pretty little voice if you'd only remember what I tell you.")

Wonderful song, this thing of Schubert's, Sarah thought. No one nowadays writes like that. Oh-oh! You skipped a measure there, Jean!

Unflinching, without missing one of the myriad sixteenth note chords that hung like clustered grapes on the
(Turn to page 22)

School Music in Review

John P. Hamilton

Orchestra

"Orpheus in the Underworld," by Jacques Offenbach. Arranged for full orchestra by Louis G. Wersen.

This is the latest edition to the famous Carl Fischer "American Orchestra Edition of Major Works for Large Orchestras." It is an authentic adaptation particularly well suited for school orchestra use, of an overture from one of Offenbach's many fine light operas. The form is traditional, starts with a fiery allegro four-four, a two-four vivace (easy and effective violin cadenza here) then a six-eight allegretto, a short andante, then the usual allegro finale. All string parts accurately bowed and fingered. First violin uses higher positions, cello up to fourth—not difficult. However, the conductor is advised to listen to a recording to learn the traditional presentation. A fine work for a good high school orchestra. Published by Carl Fischer, Inc. Price, set "C," with full score, \$8.50.

The Robbins Music Corporation has published a full score for Ferde Grofé's "Grand Canyon Suite" for orchestra. This is the suite featured by Arturo Toscanini and the N. B. C. Symphony on February 7th. The miniature score offers school conductors the opportunity to analyze this important American work. Price \$3.50.

"Our Directors Orchestra Folio" compiled and arranged by C. Paul Herfurth.

This is just the book for the average grade school and high school orchestra. Arrangements and sensible cueing allows performance with a limited instrumentation. Still, when full orchestra is employed the result is as effective as the originals. Parts have been cleverly simplified and are within the technical possibilities of young players. Advanced violin part available.

The volume contains: Wagner's "March of the Meistersingers"; Tchaikowsky's "Piano Concerto No. 1"; Strauss' "Emperor Waltz"; a part of the first movement from Beethoven's "Fifth Symphony"; Blon's "Oriental Patrol"; and three other classics plus six good marches, the "Star Spangled Banner" (bb), "America" and "America the Beautiful". A superfine collection published by Carl Fischer, Inc., N. Y. Price, each part, 50 cents. Piano conductor, \$1.00.

Choral

"Arm of the Lord Awake" by Eric Smith. A beautiful setting of an early

19th century poem by William Shrubsole, for soprano or tenor solo with chorus and organ accompaniment. May be done with piano—can be easily scored for small orchestra.

A powerful, vigorous selection, musically not difficult. Very fine for mass presentation. Published in London, U. S. A. Copyright by Patterson's Publications.

"The Hymn of the Companies Service" (with "The Dedication Hymn") by Ernest Bullock and F. C. Hapgood.

A steady, stirring march rhythm with appropriate words for patriotic assemblies (especially the first verse). Published by Oxford Press, London. Carl Fischer, Inc., N. Y.

Band

"Crusaders of Liberty." Overture by Guy E. Holmes.

The name of Guy Holmes is more than a guarantee of good practical school music, it is assurance of a creative masterpiece.

"Crusaders of Liberty" is the kind of number young school bands should play. It will encourage the development of good intonation and musicianship.

Miscellaneous

"The Pianists' Digest," compiled by Maurice Aronson.

A representative collection of two hundred and fifty excerpts from the masterworks of Classic, Romantic and Contemporary pianoforte literature. It embraces all forms of piano mechanics. Maurice Aronson has attempted to use the technical difficulties of master piano works to replace much of the humdrum, nerve-wracking piano exercise material. A very important book—should be in every piano player's library. Published by Edward B. Marks Music Corporation, N. Y. Price \$2.00.

The Cundy-Bettoney Educational Series includes two new Brazilian solos: One for B \flat clarinet, or oboe, with piano accompaniment, and one for bassoon with piano accompaniment.

"Cancão Sertaneja" by Camargo Guarnieri and "Toada" by Francisco Praga. Price .75 cents and .90 cents. (The clarinet or oboe number is very easy). Published by the Cundy-Bettoney Co., Inc., Boston.

SEE NEXT month's column for a special write-up of an important publication by Oliver Ditson Company.

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School Music News

Section of The School Musician

More Music
for Morale

VOL. 14, No. 7

MARCH, 1943

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Marshall High Band and Symphony Will Give "Cruiser Chicago" Concert

Chicago, Ill.—The Marshall High School concert band and symphony orchestra will integrate their activities with the city-wide "Cruiser Chicago" War Bond drive with a "Cruiser Chicago" concert on March 17 at which 50% of the proceeds will be invested in War Bonds. The event will be held in the evening in the Marshall High School auditorium, and a representative of the Treasury Department is expected to address the audience.

A new march, "The Cruiser Chicago", will be heard for the first time at the concert. Finishing touches are now being put on it by Naval Bandsman Joseph Olivadotti, the composer, who is stationed at Navy Pier. Clifford P. Lilly will conduct the concert band in this first public rendition.

Other numbers to be played by the band include Beecher's "The Ramparts We Watch"; Borodin's Second Symphony; the Skyliner March; and the Irish Patrol. The symphony orchestra will play compositions of Dvorak, Mendelssohn, and Johann Strauss.

The Marshall musical organizations are holders of highest honors in musical competitions.

\$150 More for War

Montpelier.—When the music department put on its Band for Victory Program on Wednesday, February 24th, the United States became \$150.00 richer through the sale of bonds. Between 700 and 800 people heard the concert.

An interesting feature of the program was that given by the orchestra playing "White Cliffs of Dover"; "Mood Indigo" by Duke Ellington; and "I'm Getting Tired So I Can Sleep." The numbers presented by the Junior High and High School Band were most sophisticated. Dean B. Kannel is Supervisor of Music.

On the Cover

Jackson, Minn.—High School wit may call the cover of this issue of The SCHOOL MUSICIAN a bit corny. But corn on the cob is going to be mighty welcome on the dinner table this coming summer and the city 4-Her who has the best victory garden may also wear the largest hat without fear of the customary criticism.

School bands throughout the country are beginning to rally their home-town gardeners into action. The victory garden campaign will be one of the most important that school bands will foster. The Army and Navy need munitions and equipment; defense plants need essential materials and workers; but all of them plus the civilian population from babies to old ladies are helpless without food.

On the cover are June Sathe, Drum Major, and Bonnie Peterson, Twirler, of the Jackson High School Band.

Raise \$4,500 Quick

Chicago, Ill.—When the Harrison High School Band took over for a broadcast at Treasury Center in the Commonwealth Edison Bldg. of this city, sales for that short period reached a total of \$4,500.00.

This is another one of the many activities in which Harrison is helping constantly in the war effort.

This Band Has "Sent Off" More Than 63 War Groups

Logan, Utah.—On January 20, 1940, the first selective service draft of men left Logan City for military service. The Logan High School Band played selections of patriotic music for their departure. Since that time, two years ago, the band has played for 63 similar occasions. Some times they have met the train at 5:30 a. m. in sub-zero weather. Never once has a draftee left without the band being present to furnish an appropriate farewell program.

A local theater manager, recognizing the splendid services of this local group of high school musicians, recently presented each member with a permanent pass to any one of three local theaters. Local service clubs such as the Kiwanis, Lions, Rotary, Junior Chamber of Commerce, and Business and Professional Clubs, rotate their services to entertain the members of the band with refreshments immediately following each departure.

As proof of the gratitude expressed by the departing inductees, Director Art Henson and the Selective Service Board are constantly receiving letters from the in-

BAND PARENTS CLUB HELPS RAISE \$20,000

Duluth, Minn.—At a time when everyone is trying to assist the war effort our very active East Junior Band Parents' Club, with an average monthly attendance well in the seventies, thought it well to put on a Bond and Stamp Drive. The result was a "Buy a Bond" concert by the Band assisted by the Orchestra, two fine soloists, and two dance numbers for variety.

Tickets were printed in different colors for 25c and over, \$25, \$50, and \$100 purchases. There were five one thousand dollar bonds purchased and no credit was taken for payroll deductions. \$20,000 was raised.

Homerooms in the school were organized in the drive and every time ten percent of the students in any room bought or sold stamps, or bonds, one square on a poster made by the art department was blackened out. Several rooms had seventy and eighty percent of their students active in this drive, several students participating for the first time.

The Minnesota Amusement Company in
(Continued on next page)

ductees thanking them for a pleasant farewell. On Christmas Day this same band, in spite of inclement weather, played carols to the men of the Army and Navy training camps here, also to the hospitals and jails.



Whether its snow or thirty below the local Senior High School Band never misses an opportunity to send draftees off to war with music in their hearts. A. T. Henson is their director.

(Continued from preceding page)
this city offered prizes in the form of free admissions to the leading theatres as rewards for work. The entire neighborhood was canvassed. Everyone was saying, "How many stamps and bonds have you sold?"

Our East Junior High School Band, under the direction of Mr. Elmer Magnell, has always had five to six hundred people at any concert they have given and have cleared around \$160 a concert but this evening on a very stormy night they had close to nine hundred people in attendance.

We surely would like to see other Band Parents' Groups sponsor similar "Buy a Bond Concerts".

Yanda's Band Gives \$125 to American Red Cross

By Nadine Schaefer, Band Sec.

McHenry, Illinois.—For the past few years our High School Band, which has been under the direction of Mr. Paul Yanda for six years, has given an annual indoor concert. We have charged a small admission fee and the receipts from these concerts went into our treasury for band use. With this money we have bought several needed instruments.

Like every other school band, we are very interested in the war effort, so when Mr. Yanda suggested giving the money cleared on this year's concert to the American Red Cross, we very enthusiastically agreed. Everyone worked harder than ever so we could put on an exceptionally good concert for this worthwhile cause.

Our band has 42 members and every one of them is proud of the chance to donate the sum of \$125 to our own American Red Cross.

Smart New Outfits Bring New Pep to Detroiters

Detroit, Mich.—New uniforms, blue trousers with gold jackets trimmed in blue braid, are goose pimples to the members of the Redford Union High School Band under the direction of Datus Moore.

This band of 30 members is drawn from the 9th to 12th grades and has had an active winter in connection with all athletic events of the school, according to Steve Parker, Band Reporter. Bandmaster Moore is now organizing a nine-piece dance band which will play for all school dances.



One of the most enthusiastic band parents' clubs back of any band in the United States is sponsoring this organization, the East Junior High School Band of Duluth, Minnesota. Elmer Magnell is the director.

Enroll Today in Don Powell's School of Baton Twirling

Personally Conducted by Don Powell
Drum Major High School Band, Ellensburg, Wash.

"The Figure Eight"

This, in my estimation, the third in your advancement toward the twirling profession, is still preliminary in twirling. The Wrist Twirl is a "dandy" for spectacular showing. They'll all enjoy it. As it is necessary to master the Wrist Twirl before attempting the Cartwheel, (which will be instructed in a future installment), I should say that you master it equally as well if not better than all others, possibly excepting the Aerial Twirl. The Figure Eight is executed as follows:

The baton is held vertically in front of the body to begin with, now move the knob end to your left in a downward position, at the same time bringing it toward the body. Now move the baton in an upward movement across to the left side of the body, then complete the very same action only on the right side of the arm. The baton should move in a "figure

eight" motion. Possibly to clear up this instruction, follow with me on this: Suppose you tie a small rock on the end of a three or four foot string. Now swing this rock across the front of the body in a "figure eight" movement. Supposing once more that you shifted this string down a foot or two into the hand, still with both ends moving. Observation will show that considerable wrist movement is required for this rudiment. A little further observation will show that the knob end is the key in this rudiment. It firstly passes on the left of the performer's arm, then on the right of the performer's arm.

I feel that an hour a day on this twirl will eventually make a good showing of it, too.

I am submitting this month a photo of the Ellensburg Senior High School Band under the new direction of Miss Winifred Knox.



This is the High School Band of Ellensburg, Wash. with which Don Powell is making a name as Drum Major and Baton Twirler. Miss Winifred Knox, formerly of Camas, Washington, is now directing the band in the absence of James R. Smith, who is now busy in a patriotic adventure.

Lenoir Presents Annual

Lenoir, N. C.—J. Harper Beall, Jr., baritone, was the guest soloist with the Lenoir High School Band in their annual anniversary concert given March 2nd under the direction of Captain James C. Harper.

The Captain programmed twelve numbers which were augmented by his encores.

May 2 to 9 Are Dates Set for National Music Week

New York City.—Music Week will take place in 1943 beginning the first Sunday in May, according to its time honored tradition. More than 3,000 cities and towns are cooperating and participation this year will extend to all parts of South America.

The National Music Week Committee, which since its inception has been sponsored by the National Bureau for the Advancement of Music under the direction of C. M. Tremaine, has now been taken over by the National Recreation Association with Mr. Tremaine continuing as its head.

"Both the Bureau and Music Week are to be congratulated upon their new affiliation, for the National Recreation Association has been an important factor in the musical development of America, through its own music department", writes Mr. Tremaine. "It has done a wonderful work in organizing community orchestras, bands, choruses and 'sings', thus carrying over into adult life the marvelous training given to our boys and girls by the music departments of our public schools. Inasmuch as the public has invested hundreds of millions in these music departments, it has a direct interest in having its investment put to practical use."

High Bass

Garcia, the famous voice-teacher, when asked the secret of his longevity, replied, "No secret, I am too busy to die."

Letschetizky, who was very observant of the appearance of his students, once remarked to one girl: "You have the same fault in your person that is in your playing. You have a button off your shoe every time I have seen you."

An American lady, staying in Paris, asked Mme. Viardot-Garcia to give her two lessons. "And pray, why two lessons?" sarcastically queried the prima donna. "I guess because it's plural," replied the American. She wanted to go back to America and say she had had lessons from Mme. Viardot!

Old Bill Davenport thought his regimental band was the worst in the world and so did Colonel Michael E. Hennessey of Boston, as well as the rest of the regiment until one day they heard a band approaching in the distance. The closer it came, the worse it sounded, and the men agreed it was worse than their band. When the band turned the corner and came into view, the Colonel exclaimed, "My Gawd! it's our band after all."

Rubenstein, when first he played in London, forgot his surroundings through his concentration in his work. Ecstatic joy in his music compelled him to raise his eyes from the keyboard for a moment—the wrong moment. For his glance fell upon a buxom matron in the front row enjoying the most enormous yawn imaginable. You can guess the effect of this facial contortion upon Rubenstein. To this day, he resolved never to raise his eyes while playing in public.

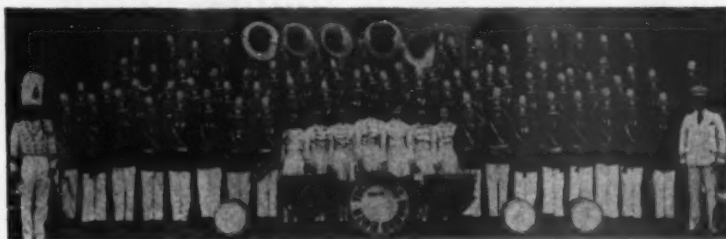
Parochial Schools Plan Big Chicago Festival

Alert young musicians of Chicago-land's parochial grade schools are looking forward to the annual band and orchestra competitive festival to be held during April and May, under the capable supervision of the Very Rev. Monsignor Daniel Cunningham, chairman of the Archdiocesan School Band and Orchestra Association.

This musical movement which annually affects 950 to 1000 talented grade school pupils, has grown in popularity the past ten years. Under the direction of Sister Vincent Ferrer, O.P., President of the Association, this year's festival will undoubtedly climax the endeavors of the organization in masterly rendition of many difficult numbers.

Music, as a feature of the extracurricular activities of the Catholic schools, does its part to carry on the Catholic tradition of education, wherein the body, mind, and soul are constantly trained to the attainment of the good and beautiful in life. Preparation for the festival, while providing an appeasement for music hunger also teaches joy in sharing talents, gives lasting enjoyment, encourages application and perseverance, lifts the mind and spirit above the present chaos, and thus proves an effective morale and character builder of our Catholic Youth.

Omaha Band Has 2 Dance Orchestras



At the Omaha, Nebr. Technical High School one finds this band under the expert direction of Lowell J. Cross. It is one of the busiest bands in Omaha, what with playing for football and basket ball games in addition to its regular concerts, and now come the patriotic parades, scrap drives, rallies and features such as the recent All-City Navy Day program. From this band is also selected a boys' dance orchestra that plays for all school dances, some of which are for Red Cross funds, also an all girls' dance orchestra and numerous ensembles which play for patriotic gatherings.

United Nations Honored in Hopkins Programs

Harvey, Ill.—Thornton High School Band here, under the direction of Lyle A. Hopkins, is one of the most active in the "Music for Morale" program of the nation.

The concert program now in progress is unique and characteristic of the spirit of the United Nations. The first concert presented in part music of the South Americas. The next concert which is scheduled for March 21st will include music representing Russia and China, both for the present at least, our allies. On April 18th the last concert of the series will be almost entirely American with just a pinch of England. This last concert will be a stamp and bond sale event.

The Thornton High School has a concert band of 70 pieces and a junior band of 75 pieces. Both bands take part in school and community activities.

Plan Now to Visit Your Nearest Conference Event

Chicago, Ill.—Gas, tire, shoe, and travel rationing will, no doubt, have its influence upon attendance at the six sectional conferences now just beginning and scheduled through April as follows:

Southwestern—Oklahoma City, Okla., March 12-15.

Eastern—Rochester, N. Y., March 20-23.

North Central—Cincinnati, Ohio, March 26-29.

Southern—Atlanta, Ga., April 6-8.

Northwestern—Eugene, Ore., April 9-12.

Cal-Western—Santa Barbara, Cal., April 19-22.

Nevertheless, the educational programs offered are being prepared with the same old enthusiasm and the remarks from the lecture platform will be just as practical and theoretical, pro and con, as they always have been in the past.

The department of commercial exhibits will, as always, be an important and attractive feature. Here you will be able to find all of the advanced substitutes for the things you have been accustomed to using and teaching with. Sheet music and text books will be found little changed but most instruments will be strangers. The number of exhibitors taking space is a little above what might easily be expected, according to Mr. Don Mallin, President of the Music Education Exhibitors Association.

The chances are more people from their respective sections will attend these conferences with only the big shots who can ride their hobby horses coming from long distances.

New York State Makes Plans for Active Spring

Rochester, N. Y.—During the months of April, May, and June there should be at least 150 schools sponsoring individual school festivals in New York, according to information released by the New York State Schools' Music Association.

Many plans are already under way for the advancement of music in the state with the opening of the fall term and the medium will be used to the fullest extent in the war effort.



Living one and a half miles from school doesn't keep Rex Huntley of Oliver, B. C., Canada from home practice on the BB♭ Tube. He has constructed a padded bicycle trailer—yes those are real pneumatic tires. Practice like this is one reason why Dr. F. Staton awarded the O. T. O. High School Band the cup at the 1942 Okanagan Valley Musical Festival with a grading of 86 per cent.

"A Course in Modern Embellishment"

For the School Dance Band

Norbert J. Beihoff, Mus. B. director, Beihoff Music School, Inc., Milwaukee,

He Will Answer Your Dance Band Questions

In the three preceding lessons we have used the major chords as the harmonic basis for the written embellishments.

This lesson will treat additional chords; also exceptions to the rules previously given.

First we suggest that students write embellishments to melodies harmonized with the following types of chords—minor, dominant 7th, dominant 9th, augmented 5th and diminished 7th. This, of course, means that students will have to study the harmony of a group of melodies analyzing the harmonies and then selecting from the group, some melodies that employ these harmonies.

A student adept at writing and playing in the most frequently used keys and employing the above mentioned chords in addition to the major, will be amply equipped for all practical purposes of embellishment.

We will offer some suggestions when writing embellishments, employing the above mentioned chords.

MINOR CHORDS—To establish the mood of a minor chord, the minor 3rd, which is the note that establishes the minor characteristic, should be emphasized. Avoid using the major 3rd, except in the position of an unaccented note in a chromatic passage.

DOMINANT 7th—The minor 7th which is added to the major chord to produce the dominant 7th chord is used exactly in the same manner as any chord tone of the major chord. Avoid the use of the major 7th except in the position of unaccented note in a chromatic passage.

DOMINANT 9th—Theoretically the major 9th in this chord, is usable as a chord tone, and therefore not restricted to resolutions; however its progression is smoother if used in a diatonic passage, ex-

cept for arpeggios which also use the minor 7th.

AUGMENTED 5th—Avoid the use of the major 6th and perfect 5th in this chord except in chromatic passages on unaccented beats.

DIMINISHED 7th—To retain the natural tonal effect of this chord we suggest almost exclusive use of the chord tones in writing the embellishment, altho the half tone below each chord tone can be used with immediate resolution to the chord tone above it.

There are many exceptions to the rules given in the first two lessons limited in part by the imagination and dexterity of the players. Exceptions and violations of the rules are usually successful after a good working knowledge of the rules has been attained. Whether an exception is "good" or "bad" depends upon one factor i.e.—Is the phrase effective? If so—consider it good.

This reminds me of an occasion, many years ago, while studying orchestration with the now famous Carl Eppert. During a lesson he made this statement in discussing unusual harmonies and dissonant passages: "Disregard the rules if what you are writing violates a rule but is an 'effect' that you wish to obtain; but be sure you know just what effect you want."

In a few examples we wish to illustrate these points:

Example 1.

The passing tones do NOT resolve to the chord tone following, but are a group of chromatic notes interposed with a chord tone in another register to produce an effect.

Example 2.

Here non-chordal tones are injected without resolution, but the effect is one of a chromatic passage again interposed with

a secondary chromatic passage.

Example 3.

Passing tones used successively and accented producing a slight change in harmony to a chord of the added 6th are effective.

Example 4.

This might be termed a retarded resolution. After a succession of 3 passing tones the final resolution is accomplished by a chord tone which would be a tone common to the other 3 passing tones for resolution.

Example 5.

Again involving a chromatic passage broken into a pattern, the effect, altho dissonant is workable with many variations.

In the next lesson we will discuss the various styles of improvising and will present examples of a number of various styles.

\$4027.00 Worth of Glamour



On the evening of February 3, the Stronghurst School Band presented a Victory Concert. The week previous to the concert the members of the band conducted a sales campaign of War Saving Stamps and Bonds. Admission to the concert was by purchase of at least one 10c stamp for children and one 25c stamp for adults, which they retained. Our total sales amounted to \$4,803.30.

But special commendation goes to Miss Bernadine Porter, above, sousaphone player, who personally sold \$4,027.00 worth of stamps and bonds. This is a rather large amount for a village which has a population of only 750.

I can't tell you how much I enjoy your magazine and how helpful it has been to me. I am hoping my enthusiasm for it may increase the interest hereabouts in it so that many of my pupils may eventually subscribe.—Charles F. Perry, Supervisor of Music Education, Winchendon, Massachusetts.



I Teach Music to These Japanese

(Continued from page 7)

in playing condition. This is quite a task when you consider that these seventy-odd instruments are all second, third, and fourth-hand student-type instruments and that each instrument is shared by two and, in some cases, by as many as five people.

The largest part of our music library is made up of music that schools throughout the state have donated to us; music that has been cluttering up some director's library for years. Some had parts missing that needed to be copied; some was obsolete; some was nearly worn out. But we are repairing and copying until nearly all of it is again being used.

We gave our first concert on February 26.* It was a Victory Concert, one of the hundreds in this state that were sponsored during the last week in February by the Colorado Instrumental Directors' Association. The "auditorium" (a large mess hall) was packed by about 500 evacuees who had all purchased defense stamps in order to be admitted. Following the concert we sponsored a dance which netted us enough to buy a few new tunes and a used street drum for our marching band.

Although handicapped by limited facilities, the instrumental music department in the Amache schools is conducting a broad program. We three teachers, jointly direct fifty-five classes a week. This includes a beginning and an advanced band, and a beginning and an advanced string orchestra in the Senior High and four similar classes in the Elementary and Junior High schools. Several pre-band-instrument bands have also recently been organized in the Elementary school. Two nights a week we meet a beginning and an advanced band made up of interested adults. In addition to his daytime duties, Mr. Higaki directs a ten-piece dance band. It was Higaki and his swingsters who furnished the music, gratis, for our benefit dance.

In spite of the difficulties and the problems to be solved, I am enjoying my work here more than I ever have before. Why? Certainly it isn't because the work is easier. I think it is because this is a situation where the fog of a speeding, twentieth-century world has been lifted and one can see clearly the wholesome results of music

*Actual presentation of concert has at this date (Feb. 19) of course not been given. However, \$1800 in war savings bonds and stamps have already been sold.

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education. Personalities are growing; stunted lives are beginning to develop normally; otherwise unhappy minds are made content. I like to feel that this country of ours will be a little bit better after the war because I helped a little in giving these unique students a bit of musical culture that will enable them to again take their places in society, not just as citizens, but as loyal, appreciative, and above all, democratic Americans.

A Song by Schubert

(Continued from page 16)

staff all through this page, Sarah Masters disguised the girl's mistake. "We fooled you there, judge," she chuckled to herself, "unless you've got this thing memorized—which I doubt."

The next page was simple, one of those things that sang itself. Jean couldn't get into any trouble here, Miss Masters knew. ("What's it all for? Why can't we teach these kids good music without holding up a prize or a rating as bait? If only some time I wouldn't have to spend half my time on contest work! If only I could get into a school where they didn't live for winning! And if only I didn't have to start from the ground up—their walk, their costume, their choice of a song; give them free lessons for months, or even years, play their accompaniments, and see that they get back to Hometown with at least a second place rating and no escapades of any sort! Makes me feel like Svengali. O well, Sarah, why worry? You're thirty-one, definitely middle-aged for Hometown. They like some little fluff straight out of college. Big baby-blue eyes and a helpless manner don't win contests, but how they do mow down the hiring officials!")

Sarah came back to reality. Now came Jean's final phrase, the one with the high, pianissimo note that must be sustained for twelve counts. Miss Masters shaded the notes of the accompaniment like a painter blending delicate colors. "Try to feel this Jean," she thought. "I've built up the atmosphere for you if you can only catch it." Slightly sharp of the pitch, the girlish, immature voice caught the note, held it, found the center of the tone, and held it. Wavering, breathy, but with something of beauty in it, the song died away into the echoes of the auditorium and was over.

"Well," Sarah Masters thought as they left the stage, "maybe you'll never sing another Schubert song again, Jean; but that one is in you to stay." And she was satisfied.



By Roger Lee

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How to Twirl A Baton

This new, right up-to-the-minute edition of "How to Twirl a Baton" is the most complete, authoritative and officially accurate baton twirling instructor ever published. Covers 37 subjects, including all rudiments and all officially required twirls and routines used in school contests.

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Starting with the most primary fundamentals of the art, this book carefully but swiftly leads the beginner from the moment his baton is unwrapped straight through its interesting pages of routine lessons right up to the highest standard of baton twirling. Thus the book is ideal for class instruction as well as for individual study.

Profusely Illustrated

Every hold, every finger position, every gesture, every move in each and every routine is clearly illustrated with unmistakable drawings and fully explained by text. Any boy or girl can quickly master the baton, merely by studying this book. No outside instruction is required, although it is more fun to learn twirling in a class which uses this textbook.

A High School Twirler Wrote It

There is not a complicated sentence in this entire volume. It is written and compiled in its entirety for the high school twirler by a high school championship twirler who has taught the art by direct instruction for more than two years and knows just how to present his subject. Every contest routine bears its official name.

This is the most remarkable baton twirling instructor ever published. It is complete in every detail, is accepted and endorsed as absolutely authoritative, yet the price of this book is only \$1, keeping it within the easy reach of every boy and girl who wants to be a twirler. Sent postpaid to any address upon receipt of price.

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The New York Philharmonic Concerts

For the past several Sunday afternoons, Mrs. Fair and I have made special effort to encourage our music loving friends to listen to the Columbia Broadcasting System in presenting the symphony concerts played by The New York Philharmonic Orchestra. I do wish that all of my readers would "take time out" to listen to these broadcasts. Last Sunday—Febr. 21st—they played the Brahms 2nd Symphony in D Major, and never have I heard such a beautiful performance of this masterpiece. William Kinkaid is the first flutist. His tone and phrasing is such that should be a real inspiration to all of us. Also I must mention that the first



Andrea Percival, student of Rex Elton Fair, first revealed her skill with the flute at LaSalle-Peru Township High School where she held first chair in the number one band. She won innumerable prizes in state and regional contests and in March, 1941, when 15 years old, participated in the area audition of the All American Youth Orchestra. Illinois Coordinator Gretchen MacArthur reports the judges as having agreed upon her unusual talent and fine schooling. Because of her extreme youth it was impossible to recommend her. Moving to Evanston, Ill., last fall, she became a member of the Evanston High School Band and has played solo flute at every concert given by them since.

clarinetist possesses a most gorgeous bell like tone, and seems to be in tune *always*, which is a real art, acknowledged by all critical ones who have had much association with clarinet players. Long live the Philharmonic.

The French Model Flute

Question: Last summer, while attending a concert given by a wood-wind choir at the Peabody Conservatory in Washington D.C., I noticed that the flutist was

using an "open hole" flute which he said was a French model. What are the advantages, if any, of such a flute? I might mention that the flutist was Robert Bolles, and he said that he was formerly a student with you at the University of Nebraska.—W. M., Utica, N. Y.

Answer: There is one advantage that is not in the least theoretical, and that is: It demands that one play with the hands and fingers in a perfect position. Quite naturally the five holes through the keys must be covered perfectly, otherwise the instrument would not respond. If one is to get results at all, he must play with the fingers curved forward, using the tip or the ball of the finger to cover the holes and to operate the keys. On many occasions I have loaned my fine French model flute to a student that insisted on playing with a bad position of the hands and fingers. Good results are *always* obtained. Theoretically the instrument is better, in that the open holes produce better tones as to pitch and quality on all three Es, high F sharp, all F sharps where the second instead of the third finger must be used, the high A-B flat and B. Also it is possible to use certain false fingerings which I shall be happy to help you with, should you ever decide to use this model flute.

Trills

Question: For the past two years—in fact ever since I first saw your column in the SCHOOL MUSICIAN—I have not missed a single issue. I must tell you too that I have profited greatly by following your advice. Just now I should like to know how to determinate the upper note of any given trill. There are four flutists in our orchestra. Some of us play the trills up a half tone and others a whole tone. Shouldn't they vary in different pieces?—F. F., St. Louis, Mo.

Answer: In order to determine the upper note of any given trill you have only to be guided by your key signature, or accidentals placed above the tone that is to be trilled. As for instance: If the trill is written over D in the key of C, the upper tone would be E natural. If in the key of two or more flats (any key calling for E flat) and the D is natural, then the upper note would be E flat. If you will keep this simple rule in mind "Let your key signature or added accidentals be your guide" you can never go wrong in this regard. This simple little rule also applies to Gruppettos. Deviate from the key signature only when demanded to do so by accidentals. The one above the sign effects the higher tone, and the one below, the lower tone.

Ensemble Playing

Question: Very recently I have been honored by some of my friends insisting that I direct or coach a wood-wind band of about twenty players. I have had very little experience along this line but am anxious to prove myself worthy of their confidence. A few "pointers" as to the principal things to watch out for will be highly appreciated.—J. J. D., Minn., Minn.

Answer: I know from the way you have written that you realize the fact that your question could demand a volume or two in

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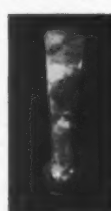
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reply. Anyhow, here are a few fundamentals that may help you.

The purpose of any such organization is of course that of obtaining pleasant results. If you are to succeed in that, then the law of good intonation must be most highly respected. Just to "tune up" before playing is necessary but is no guarantee that the players are going to play in tune. The only way that a group can play in tune, is to listen to each other at all times. Whenever any individual encounters a difficult passage, he should "work it out" slowly and carefully. In fact all rapid movements should be rehearsed very slowly at first. Fine tonal quality is of utmost importance too, but there is little that a director can do in this regard unless he happens to be one of those freaks who can do a good job of giving individual instruction on all instruments in his organization. Note: I do not mean to belittle anyone who attempts to do this, for it has been done, and in fact is being done in our public schools every day. Paging Adam Lesnaky, for instance. Also there is a tendency among many musicians to "run away" with all rapidly moving passages. The more difficult such passages are, the more tendency there is to rush them. When any particular instrument has the solo part, give the performer a chance to prove even to the casual listener that—for the moment—he is the soloist. To observe dynamics is very important. It is one thing to just play the notes of a phrase but quite another to play it with a crescendo—decrescendo (probably the most dominant method) effect that is certain to mark the difference between one who just plays notes, and the musician. When your performers attack each new phrase, let it be done deliberately. Avoid question marks that exist in the minds of players only because of their doubts as to their ability to perform certain passages. Instruct each player to "stand on your own two hind legs" as Mr. Oberholfer once said to me. In other words, each player should feel self reliance and not depend on his neighbor to lead the way. There is one other phase of playing that even otherwise good performers are apt to be careless about, and that is careful observance of notations. Be sure that each instrumentalist plays quarters, dotted quarters, eighths, and maybe I should say especially triplets, exactly as written. Last but probably not least,—should you appear before the public, be sure that the physical appearance of your group is attractive as to dress, individual attitude and behavior. You know what I mean so 'nough said in this regard.

My best wishes for your success is hereby extended to you. Please let me hear from you again.—R. E. F.

Famous Flute Studies

Question: Two weeks ago I was at the Selmer Factory at Elkhart and there I saw a copy of THE SCHOOL MUSICIAN. Mr. Grollmund drew my attention to your column on the flute. I've played the flute for many years and was delighted to find so many interesting questions and answers regarding the flute and flute playing. Your magazine is doing something splendid through such instructive columns and articles. Surely the work of such an organization must be appreciated throughout the whole of this country. I do hope that your success may continue, for if ever we have needed such buoyancy of thought, it is now.—H. D., New York City.

P. S. My interest in your work has so diverted my thoughts that I almost forgot to ask for some information that I

truly need. I am now on the road almost from day to day. I have little time to practice and little space in my bags in which to carry music. Is there any one book of studies that might be so varied that I should need only the one (and not too heavy a one at that) in which I could find plenty of diversion from time to time?

Answer: Thank you much, for such an encouraging letter. The book you should have is called Famous Flute Studies. Contents are: Studies by Andersen Op. 30 and 63; Ballade and Dance Sylphs, Andersen; Two Sonatas for Two Flutes, W. F. Bach; Five Inventions for Two Flutes, J. S. Bach; Sonate H m. Flute Solo, Bach; Allegro and Menuet for Two Flutes, Beethoven; Locatelli on Whole Tone Scale; Debussy's Afternoon of A Faun.

School Bands of Argentina

(Continued from page 11)

With little musical ability and a definite lack of interest and study, we find him after 2 years still in the "A" Band. Tommy may never see his uniform.

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We do not believe in fooling the students, ever. When we see that 100% effort yields little or no progress, the pupil is told very frankly that he had better take up archery or ping-pong for a pastime; however, we feel that our music program has a great deal to offer through the medium of its classes and activities in character building, social adjustment and the cultural development of the student taking part (which is really of greater value in developing future citizens than tooting a horn correctly), therefore, if the blowing of sour discordant notes offers him enough pleasure to offset the hours of practice; at his request to continue, he will be given the same aid and consideration as the school's finest musician.




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Care of Rubber Instruments

While the winter season is almost over, it is not yet too late for a word of caution about hard rubber clarinets, etc.

When hard rubber is cold, it is extremely brittle. Often tenons are snapped off in assembling a cold rubber clarinet. Do not warm up the instrument over a stove or radiator. Allow it to come to room temperature slowly and then assemble it.

This is especially important today because repairmen cannot get hard rubber to make these repairs. The only hard rubber available for this work is what is now in the hands of repairmen, and that supply is getting smaller every day.

Question: Not having a repairman in our community, we are often inconvenienced because of minor mishaps and would like to get some advice on such simple jobs as replacing corks under keys, applying pads, etc. to avoid shipping the instrument out of town.

Answer: It is entirely practical to do such minor repairs as there is almost always someone in every band that likes to tinker with things and is quite successful with this tinkering. Such a person, however, should not attempt any work with which he is not entirely familiar as he may cause more damage to the instrument than good.

Applying cork under the keys is not really very difficult if one has a little patience. If regular instrument cork is not available, this can easily be overcome by purchasing large bottle corks at your local drug store or dime store.

With a sharp knife, and I mean really sharp, slice the cork as you would bread to the required thickness. Slice across the cork so that the pores are parallel to the knife cut. The slice of cork should naturally be somewhat larger than the piece required on the key, that is, it should overlap on all sides.

Scrap off all the old cork and adhesive from the key, heat it over a flame that does not leave soot; (a small alcohol lamp or even a gas burner on a stove will do) and apply stick shellac, stick cement or even sealing wax on the part of the key to be covered by the cork. Be sure that you do not get the key so hot that the cement is burned. If this should happen, scrape the burned cement off and start over again. You can test the temperature by applying the stick of cement against the key occasionally as it is being heated. Heat the key only very little more than required to melt the cement.

Next lay the cork in position on this key, holding it with a slight pressure until it cools.

Now comes the trimming operation and again you will need a really sharp knife. Cut around the edge of the key using the key as a guide, and hold the knife at the proper angle to produce the bevel desired. Most likely the first attempt at this will be rather crude and the cork will look rather chopped up. If it is not too badly chopped, it can be smoothed up with real fine sharp sandpaper.

Most likely the cork will be a little thicker than required, in fact, that is the way to apply the cork. Now put the key

on the instrument and cut the cork down so that the key opens to the proper point. This regulating is always done by cutting the cork like this.

Pads are just a little more difficult to apply and rather hard to explain in an article of this kind. Will send you information on how to obtain the complete repair manual, which describes not only how to apply pads, but many other operations that will be of great help to your band and to your repairmen. Incidentally, any readers interested in this repair manual, please write The SCHOOL MUSICIAN for full information.

Just owning the manual will not make every reader of it a repairman. It will be of tremendous assistance to one who is mechanically minded and helps almost anyone who must do repairing occasionally, because no regular repair shop is available. Do not attempt repairs on today's scarce instruments unless you are sure you know how to do it. Giving it to a good repairman may yet be the cheapest way to repair that instrument.

Question: How can we repair broken keys? Soldering them with ordinary solder does not seem to hold at all.

Answer: As a rule, the type of soldering required on broken keys should be handled by your regular repairman. Such work requires what is known as silver soldering. The solder itself is not a combination of lead and tin, but a combination of sterling silver and other metals. Ordinary lead and tin solder melts at about 350 degrees Fahrenheit. Silver solder melts from 1125 degrees on upward. You see silver soldering is more nearly a welding operation, although not true welding.

The parts of the key must be held rigidly in the proper position, the entire joint heated to a red heat after applying a flux, and then the solder will flow.

Because of the scarcity of metals used in making keys, such soldering operations should be left to someone who has the experience and, therefore, will not ruin the part which may be irreplaceable.

If no experienced instrument repairman is available, your local jeweler should be able to handle this work. If that is out also, send the key with all its parts to the nearest good repair shop. As a rule, it is best to send the instrument as well so as to be sure that the key is properly fitted. Only one clarinet joint is needed by the repairman unless it is one of the two connection keys going across the center joint, then he must have both joints.

At any rate, if you break a key on a clarinet or saxophone, do not throw any of the parts away.

The place of music in steadying national morale in time of crisis is pivotal and powerful. There is something unific in the mass singing of the great old hymns, patriotic songs, and anthems. Home, Church, School, and State should be aware of the importance of music to inspire and unify in these days of tension. Dr. Edgar De Witt Jones, Eminent Clergyman and Widely Read Columnist.

Drum Beats

Conducted by John P. Noonan

Address questions to The SCHOOL MUSICIAN, 230 N. Mich. Ave., Chicago

In last month's issue of this magazine, Mr. Ed Chenette authored a page under the title of "Tempo Rubato" in which he advocated a change of position in the stick grip employed by drummers.

Several years ago I had the pleasure of talking personally with Mr. Chenette, and during our conversation, I recall he mentioned this to me. His idea is to have drum students use the same grip in each hand, namely the right, holding snare drum sticks in the same way xylophone mallets are held, doing away with the "thwarted fiddle-neck grip now in vogue for the left hand".

I can think of no anatomical reason why Mr. Chenette's reasoning is illogical, yet I hasten to admit that I can see no reason for a change over from the accepted stick grip now in use.

Snare drumming has been greatly modified since the old days of the military drummer, that is, insofar as band and orchestral use is concerned. There is little question that the accepted stick grip today is the result of the early military drummer's method. The parade drum, being higher on the left, I believe does account for the "fiddle neck" grip of the left stick, but also there was a marked difference in the right hand stick grip. The right stick was held with a full hand grip (in some cases the actual grip being between the little finger and palm, and the right wrist turned in a ROTARY motion and NOT a hinged motion—straight up and down). Thus, both wrists turned in a rotary motion, and the "fiddle neck" grip in the left hand was employed by reason of the drum being higher on the left side. This rotary action of the wrists allowed great power and resulted in robust drumming for parade and military use, but also resulted in an open, rough style not suited to the band and orchestra. In "toning down" the rough style of the military drummer, the right stick grip was changed to a more delicate one employing the tip of the first finger (or the second, as you choose) and the thumb which allows more finesse and delicacy. The action of the right wrist was changed to more of a hinged motion, while the left stick grip and wrist action remained the same.

I feel rather sure that a student taught as Mr. Chenette advocates could become a very proficient drummer, but I cannot see where he would enjoy any particular advantage, save perhaps a very slight one at the outset of his studies. The student taught the "fiddle neck" grip of the left stick (and by the way, I like that description) is, unquestionably, "muscle bound" at first, and does have difficulty in learning to swing the left stick, but he soon overcomes the tendency, and is on his way. Using either this or Mr. Chenette's grip, the student is going to have great difficulty with the left hand, for regardless of the left stick grip, the left wrist is always weaker and more awkward than the right, assuming, of course, the student is right handed.

Therefore, I believe a student of equal talents would progress just as rapidly using either grip, so why change? The final result would no doubt be the same. An analogous situation is the two methods of holding bass fiddle bows, one a fiddle neck grip, the other (French, I believe) where the bow is held like a violin bow.

The result here is the same in players of equal ability.

The student of bells and/or xylophone and timpani uses the same stick grip in each hand, but as always the trouble is in the left hand due to the inherent weakness and clumsiness of the left "paw". Any truthful timpanist will admit that he has great difficulty in matching his left to his right hand in tone and equal power.

The whole question as far as I am concerned is one of standardization, and it is just now that we have standardized methods of drumming with the rudimental method now employed by practically all top-flight drum teachers. The results have been nothing short of marvelous as witness the many fine snare drummers produced by our school band directors, who, in most instances, are not, nor ever have been drummers.

This brings to mind the "old days" when I first started, along with many other "old timers" to "slug" a drum. We usually looked up the town's leading trap drummer (What an apt term! In most cases the student was really "trapped", all right.). Said trap drum artist was usually famous for one of several things. First, he could "sure juggle those sticks", or he could unfailingly blow a wind whistle and thump the bass drum when Sliding Jerry Jasper hit the stage (face downward) of the local vaudeville theatre.

To this day I have a healthy respect for the old time trap drummer, for he was certainly a clever gent, even though, as we moderns are wont to say, he was "from hunger" as a teacher. "Traps", as we will now refer to our hero, usually had a method of drumming composed of equal parts of musicianship, jujitsu, juggling and high stiff collars with snap-on bow ties. After learning to scratch out a roll of sorts, we were taught to read, and finally, were given a "repertoire" consisting of drum parts to various marches, and finally culminating with Il Guarany, Poet and Peasant, and the William Tell overture, with the storm scene our graduation thesis.

When I had reached the point where I could catch Sliding Jerry's fall at the best six out of twenty-four times, vaudeville and silent pictures folded like a tent and silently stole into the night, leaving me with several trunks full of anvils, bell plates, horse hoofs, cow bawls, etc., which I then used at the Sunday afternoon band concerts with varying degrees of success. (The scrap drive is suddenly richer, incidentally).

Today, our neophyte drummers are afforded in most instances every advantage, lessons at school, a wealth of good drum literature, and best of all a standard rudimental method of drumming, now the accepted standard with few non-believers left. Strangely enough, this rudimental method was lying around untouched while so many groped for the "right method", so that finally we have a situation where the modern drummer has gone back to the old method, instead of vice versa.

Perhaps this is wrong, I don't know, but the results are gratifying, and best of all STANDARD from one end of the country to the other.

Mr. Chenette's idea is different, and as mentioned earlier in this column, no doubt will work, but I'm afraid he will find a

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The Band Directors' Correspondence Clinic

By C. W. Coons, Supervisor of Instrumental Music
Public School System, Hoopston, Ill.

There is more misunderstanding about the number and function of clarinets in a band than should be tolerated by directors as well informed as we, as a class, are supposed to be. If you will notice the pictures published of fine symphonic bands of this country, school, military and professional, you will notice that in a majority of cases 50% of the total membership of such organizations is made up of clarinets. If those clarinets were allowed to mis-lip their instruments by their teachers and directors the result would be a yowling worthy of the fiends in you-know-where.

No clarinet should be played as loud as it is possible to play it. When you get past the three quarter mark of possible volume—and some say the half way mark—you lose the ringing beauty of the clarinet tone and pass into the strident quality (which some claim is the true clarinet quality!). The symphonic band depends upon the larger number of clarinets with softer tones to accomplish what many organizations try to accomplish by loud tones from smaller numbers.

The size of the practice room has a great deal to do with this. Individual players of clarinets must take the director's word that they will be heard when in the auditorium or on the field; proper sound engineering will allow the clarinet to hear themselves even when in a small room but this "proper engineering" is too seldom to be found and the poor clarinetist feels he has to over-blow in order to be heard. It is the job of the director to see that the young clarinetist maintains the proper lip and holds down his volume under all conditions so that when concert appearances are made the practices will have enabled him to be ready to play under the different conditions of the better (?) acoustics of a concert hall.

With reference to the proper lipping, allow me to pass on some tips from the system taught by many of the nation's leading instructors. The lower lip is the only lip with which the student need be concerned; the upper is used only for the purpose of closing off the air. The lower should be pulled tightly (not tensely) across the lower teeth; you may tell your students that their lower lips should resemble hard rubber cushions, not beef steak pillows, underneath the reed. The reason for this is that clarinet reed needs to be free so that it can make every possible vibration and thus produce every over-tone possible to it—at its best, the clarinet tone lacks enough of these over-tones without robbing it of any others by smothering it with too much lower lip. Therefore, put about half of the reed of the lip, or less if the lower lip of the player is quite full, over the lower front teeth and then pull the corners of the mouth back toward the molars. (I have developed a technic in which I aid young players who have difficulty in maintaining this mouth position by placing a small wire through the corners of the mouth, like the bit of a horse's bridle; as long as he holds his mouth in the proper position

the wire bit will not touch the reed, the minute he relaxes his lips too much the wire interferes with the reed.)

If the lips are in this proper position it will not be necessary to make any change whatsoever in going from the lower register or chalemeau notes to the second register notes up to about F, except for the pressing of the register key. A good way to check the correctness of the lip is to have the student set his mouth in the correct position and then reach over while he plays any of the notes from B-flat on down and trip his register key for him as he plays; if his lip is in the proper position his tone will immediately jump to the proper upper register note; if he is not pulling his lip sufficiently or if he is biting the upper note will not come truly in pitch without further adjustment. I suggest that you do the tripping of the register key so that he will have to make no movement that might cause a fluctuation of tone because this fluctuation of tone or, rather the lack of it is the proof of his correctness of lipping. For the notes above the previously mentioned F it will be necessary to administer a slight upward pressure with the right thumb which is supporting the instrument. As the thumb presses the clarinet a little bit further into the mouth it will cause an additional tension on the lip of the player without him having to bite or pull any further until he gets up into the cross-fingering register, than a slight additional pull at the corners of the mouth will assist in getting these higher notes. The less adjustment of the lips the player makes (a slight bit is inevitable for each and every note on the instrument) the clearer and brighter his tone will be.

Another piece of technic that is too often overlooked is the throat position of the performer. On the lowest notes the performer's throat should be open as though he were saying "toe" or "law," as the player progresses up the scales there should be gradual closing of the throat until in the third register he has a throat position for pronouncing "tee" or "th."

Perhaps the trick of keeping the right hand on the finger holes, from about G natural on up, should be mentioned at this point; a little experimentation will demonstrate to the satisfaction of the pupil that the throat notes are made more round and vigorous by this action. The technical problem of getting across the break, both in tone color and in fingering at this spot, will be made smoother.

In conclusion it might be suggested for the higher passages on clarinets it would be well if one person per section were to double E-flat clarinet; this instrument should be used only the passages remain between the notes of B-natural on the middle line and the D or E-flat above the staff for that instrument—any passage which remains uniformly in that position will be a little tiresome to listen to if played in that same pitch by B-flat clarinets unless the players are of the most outstanding calibre.

Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr., Scarsdale, New York

French Horn Study Rationed?

Studies are rationed, both musical and academic studies, in peace-time and in war-time. We teachers tend to ration your studies for two reasons,—so you won't bite off more than you can chew, and so you can get credit for your daily progress. Strictly off the record, we sometimes worry that you may learn more than we know. So we ration you and your progress from a book.

French Horn study is like a strange house with long narrow hallways and many rooms on all sides to arouse our curiosity. The strange house is the horn and its music, the hallway is the method book we follow, the doors to the rooms are the covers of our method book, and the keys are held by adventurous students and teachers.

House of Mystery

We peek into these neglected rooms. In one we find many kinds of modern French Horns; there are single F and E₃ horns, single B₃ horns with three, four, and five valves, double horns in F and B₃, some reversed in B₃ and F, and double horns in B₃ and B natural. Which horn should we be studying?

The next room contains horn mouthpieces; there are deep ones, shallow ones, large cups, small cups, wide bores and narrow bores, thick rims, thin rims, flat rims, rounded rims, straight sided and concave sided cups. Would one of these correct our pitch, build up that fuzzy D?

Another room holds mutes; there are transposing types for F horns, transposing types for B₃ horns, non-transposing types for all horns, low-register attachment for non-transposing mutes—all made of various materials, fibre, pressed paper, leather, brass, aluminum. Couldn't we try to make one?

Here's a room with music reading systems; there's a Do-Re-Mi system for students with vocal music experience, a piano-pitch system for students with no particular reading system at all, and a speed system for B₃ horn students transferring from cornet, mellophone or treble-clef baritone. One of these could help get more "right" notes.

There's a room for transposing systems; here's a stepwise plan, a recognition (play-by-ear-in-another-key) plan, a clef plan, based on F music as treble clef, another clef plan, based on B₃ music as treble clef, and another clef plan based on C music as treble clef. Which one will be quickest for us to learn?

A record room gives opportunity to hear various types of tone qualities, techniques, styles: there's bright tone, thick tone, velvet tone, penetrating tone; there's formal technique, informal technique, meticulous technique; there's open style, covered style, coloratura style, floating style. Of these suggestions, one or more will surely tickle our fancy, and set definite goals for us to strive for.

A historical room displays the earliest horns, as used in the Roman Army,—a small-bore helicon-tuba type, as used by the European aristocracy for hunting,—an inverted small-bore helicon-tuba type, as used in early orchestras without valves, with one or two pistons, square pistons, rotary valves up to six in number, even trombone slides,—all with bushel-baskets of tuning slides and valve slides enabling the players to pitch their horns to the concert pitch of the selection played. Maybe we could play some tunes on our horns using the bell hand to "make" notes without changing valves. (This is very much like guessing notes on a harmonica—those you "blow" will be "open" on horn—those you "draw" will be "stopped" or partially muted on horn.)

An interesting room is an unfurnished practice room. There is a full-length mirror, a home-made metronome of fishline and sinker swinging from the light fixture, a clock with second hand, a music stand, a chair, and some horn music. On the walls are pictures of horns, horn players, and horn-favoring composers and conductors. Here a student could spend hours watching his appearance, listening to his tone change when seated or standing, hearing his tones build up as he tried this lip position or that hand position, experimenting with the phenomenon of reflected sound by moving slowly while sustaining a tone. And here he could check his rhythm against the swinging weight, shortening the string for more rapid tempo, lengthening it for slower tempo. Observing the clock he could note his record time on fast passages or solos, or on sustained tones, and could tongue sixteenth notes against time. We wonder if we could fix up a practice room, too.

Best of all is the radio room where at the twist of a dial we hear a quartet of horns pumping harmony back at band tubas, or a horn solo drifting out over strings and woodwinds, or eight horns spreading terror through an opera house. And another twist tunes in horns in a dance orchestra smearing with the brass, chuckling with the woodwinds, moaning with the saxes, muting with trombone cup-mutes. Can't we learn to do all those things we have heard?

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The development of the clarinet, despite stagnant periods of no seeming mechanical improvements, has been on the whole, ever progressive. A direct line of mechanical improvements can be traced to, and coupled with the ambitious requirements placed on the instrument by early composers. Though alto and bass clarinets were first constructed close to the inception of the clarinet itself, its development, mechanically speaking, seemingly has been neglected until a comparatively present date.

The "G-sharp" and "A" throat tone keys, usually referred to as "bridge keys" have always presented a problem. Early clarinets, now museum pieces, built near the turn of the nineteenth century show additional keys added even at that embryo stage of the instrument's existence, to facilitate the execution of "shakes" and "trills", which would normally be next to impossible. Despite improvement of design and "hinging", these "bridge keys", due to the basic nature of the clarinet . . . its "voicing" in "twelfths" rather than "octaves" . . . cannot be eliminated, and have remained, and undoubtedly will continue to be clarinetists' "nightmare", in respect to the smooth rendition of trills which involve either one or both of the "bridge keys". This problem is magnified greatly in the case of the alto and bass clarinets due to the relatively larger size of the key mechanisms on the low voiced clarinets. To the alto and bass clarinetist, the "cadence keys", operated by the first finger, right hand have proven useful in other than the normal use assigned to this group of "trill keys" in terms of the soprano model clarinets, commonly described as "B-flat" or "A" clarinets.

Whether it be the highest voiced model of the soprano group, or the lowest one of the contra-bass ensemble, the lowest key of this group has the same basic and actual use. This key has the advantage of facility of operation in terms of trills, shakes or even rapid passages involving "E-flat", first line of the staff, or a "B-flat" above the staff, over the alternate and corresponding left hand key. The intonation problem remains individual with each instrument, however, a "cross-section" examination of a large number of alto and bass clarinets would reveal this key, right hand, to be usually better in time than the alternate key.

Due to the closed thumb hole on most alto and on practically all bass clarinets, with the exception of old models of one or two French makers, the "F-sharp", first space, resounds in a more clear voice, when produced with the lower two of this group of cadence keys, together with the thumb "plate" (or ring) closed. Here again intonation remains an integral phase of the instrument's make up. High "C-sharp" (second ledger line above the staff) can be produced in the orthodox manner suggested by all clarinet fingering charts; however for practical purposes in the case of the alto and bass clarinets the fingering referred to above for the "F-sharp", first space in the staff, is best suited for this "C-sharp" . . . of course, the register key is necessary.

The second from the top of this group of "cadence" keys has more practical uses, other than the "regular" fingerings, than any key of this group. Passages, difficult though possible, on the clarinet, which involve the rapid sequence use of the "bridge keys", are often next-to-impossible, if not impossible, in the case of the lower voiced clarinets. Many otherwise troublesome passages involving rapid, or successive changes from "A" to "B-flat" (in the staff) or vice-versa can be smoothly executed by the substitution of this "cadence" key for the "register" (octave) key. This is particularly true in the case of the alto and bass clarinets which are equipped with the automatic register key mechanism which so often not only responds sluggishly, but also in a less clear quality of tone. Intonation here, as in all other cases, must be kept paramount. In nearly all instances, this cadence key will not be too far out-of-tune. Minute differences of pitch can be rectified here, as in other cases, with the embouchure. So often what would be suspected as being "out-of-tune" when this cadence key is used instead of the "register" key is the difference in tonal color and texture . . . the so often lack of clarity is absent. Countless instances of this combination or succession, or progression, if you please, of "throat tones" are to be found in concert band arrangements.

The top, or fourth key of this group, though the least used, is, in the instances where it is necessary, perhaps more helpful or valuable than any of the "cadence" keys. Without its use, a trill or "shake" from "B-flat" to "C" in the staff would be impossible. 'Tis true, trills are rare in bass, as well as in alto clarinet scores. The "grace" note, however, does appear more frequently. A striking example of this cadence key, as used, and absolutely necessary, in this manner . . . for "grace" notes . . . is to be found in "THE PROPHET" by Meyerbeer, where the principal theme, popular and known to all, is voiced by the bass clarinet, in unison with the strings. In such a theme, the omission of even a "grace" note would seriously alter the pattern of the established melody.

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Advice to the Cornetist

Expertly Given by Leonard V. Meretta
Instructor in the School of Music, University of Michigan, Ann Arbor

On February 6 and 7, the Michigan School Band and Orchestra Association held its annual clinic at the University here in Ann Arbor. In spite of gas rationing, a great many instrumental teachers and directors attended,—proof that people are still interested in music education, and its wartime problems. Guest conductor on the program was Capt. Harold B. Bachman, AUS, Musical Consultant, Sixth Service Command.

At a "brass clinic" which your writer conducted, as a part of this program, one of the questions asked was to what extent "buzzing" should be used. I teach beginning students how to get a "buzz" on the mouthpiece. As soon as they can do this, they begin to play on the instrument and do not bother any more with "buzzing."

Embouchure Problem

Question: "How can a beginning student on the cornet make sure that each time he plays, his mouthpiece is in the same place and his embouchure is the same?"—S. D., New York City.

Answer: Several years ago, I was with a group driving to a concert in Pennsylvania. One of my friends asked a renowned cornet teacher who was with us if he had any suggestion for a person who had two embouchures. (This student was not placing the mouthpiece on the same "spot" every time she played.) This teacher suggested practicing before a mirror. In addition to this I might add the following suggestions: Moisten the lips before playing, and place the mouthpiece on the lips from above.

Relax

Question: "What can you suggest that would help a person who has a tendency

to tighten up when playing?"—E. D., Detroit, Mich.

Answer: So many cornetists "tighten up" and play with undue strain. This, of course, is incorrect; it results in a "squeezed tone" and shortens one's endurance. I suggest that you play simple exercises and melodies in the middle register and try to play with the least effort possible. Be sure that you play with sufficient breath, and in a relaxed manner, paying particular attention to keeping the throat relaxed and the embouchure fairly firm, but not pinched. Rest when the lips begin to tire. As you progress, add to your practice time and register.

Attack

Question: "My band teacher has told me that my attack is hard, and also that I should know the various types of attack, such as semi-legato, staccato, and legato. I would appreciate any advice you might give me such as the position and form of the tongue. Thank you very much."—D. D., Colchester, Mich.

Answer: When I meet with a student who plays with an attack that is hard, I suggest that he play with a gentle attack. The usual reaction is to attack gently but with insufficient breath. The attack should be positive, but not explosive, and one should follow it up with sufficient breath. I suggest using the syllable "tu" for semi-legato, "T" for staccato, and "D" or "du" for legato.

Lip Flexibility

Question: "Of what value is lip flexibility to me and to what extent should I develop such flexibility?"—E. M., Connelville, Pa.

Answer: Lip flexibility is of immense value to the cornetist. It enables one to play with more ease and increases one's endurance. Some players spend too much time on flexibility studies, but these are in the minority. If a player is lacking in this respect, I suggest that he practice flexibility studies (along with his regular routine, of course) until he acquires an adequate technic. Then he should include some of this type of study in his daily practice to maintain this ability. Walter Smith has written a wonderful book entitled, "Forty-One Studies for Developing Lip Flexibility."

Breath Control

Question: "What is the best way to obtain better breath control for dynamics; better capacity for long phrases?"—H. R., Flat Rock, Mich.

Answer: I suggest that you play a scale in the middle register, quarter notes tongued, using the various dynamics, such as: F, Mf, P, Fx, and so forth. Include this in your daily practice and ask your teacher or band director to criticize your playing. I believe you can acquire this technic, once you have discovered what you want.

As regards "better capacity for long phrases," you might play a simple melody or exercise and see how far you can play in one breath. Or, try phrases of band or orchestra music which require fine breath control. Play these daily, at the same tempo (with a metronome, if possible), and try to improve your score. You will be amazed with the results.

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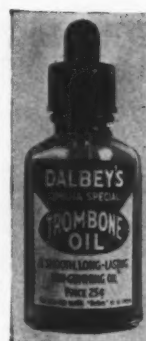
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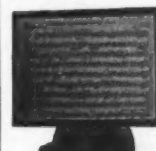
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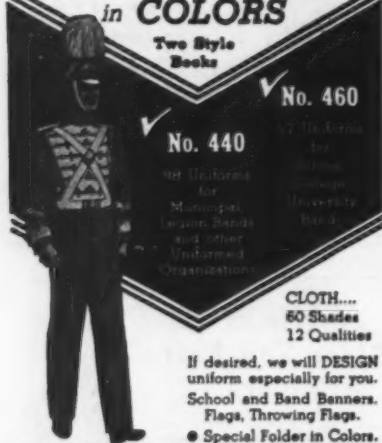
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Memories of Arthur Pryor

(Continued from page 15)

registers, and which he always played faultlessly. I doubt if he ever missed a note at any concert, no slip of any kind, playing with the utmost ease. His compositions were so difficult that there was not a clarinet player, even, that could master their technic on a clarinet. And we had the best in the world playing in the band. Pryor could play almost unbelievable passages on the SLIDE TROMBONE! I remember once when we were playing a concert in Leipzig, Germany, in 1900, before an audience of some 25,000 people, Pryor played one of his most difficult solos without a mistake of any kind, and the vast audience arose and gave him the greatest ovation ever known in that city. At intermission, many members of the Gewandhaus Symphony Orchestra, then directed by Arthur Nikisch, came up to the stage to examine Pryor's trombone, taking off the slide, looking through it, and examining the mouthpiece, all to find out if there were not some contraptions whereby his technic could be produced by artificial means. His trombone and mouthpiece were the same as any ordinary one, and he could do the same stunts on any trombone made. These musicians were speechless, and could not believe it possible. Such incidents explain why Arthur Pryor was so well known all over the world."

Years later, in 1910, I believe, Burt L. Smith toured Great Britain as a trombone soloist in British music halls, playing Pryor's famous solos and making a great name for himself in England. On one occasion in London, Smith was genuinely startled at the conclusion of his solo to hear the audience shout: "Pryor, Pryor!" The Britishers had not forgotten Pryor's own matchless efforts in 1900 with Sousa's Band.

We close these Memoirs with Sousa's own estimate re Pryor's calibre as a trombonist. Sousa wrote in "Keeping Step" (published some years ago in The Saturday Evening Post): "I do not believe there was a man in the world his (Pryor's) equal while he was with me." Pryor was only 22 years old when he played his first solo as a member of Sousa's Band in 1893 during the World's Columbian Exposition at Chicago. He himself admitted that he felt extremely nervous, but after that initial performance "Lil Artha" went on to become the foremost trombone virtuoso who ever stepped before the footlights or upon the band platform. Today the beloved Arthur Pryor remains only a memory in the hearts of

his followers; but his immortal compositions, like Sousa's, go marching on.

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